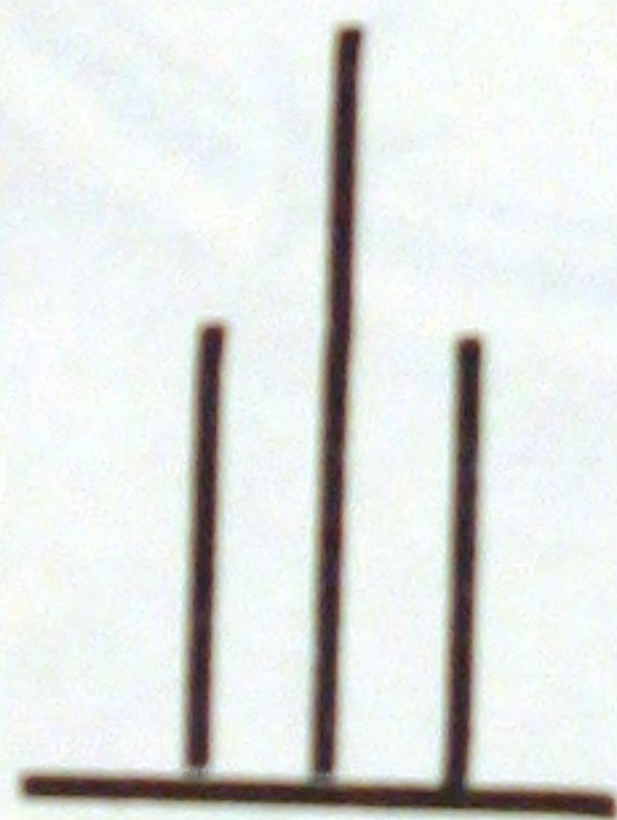


# BAUMANN'S COLOR GUIDES

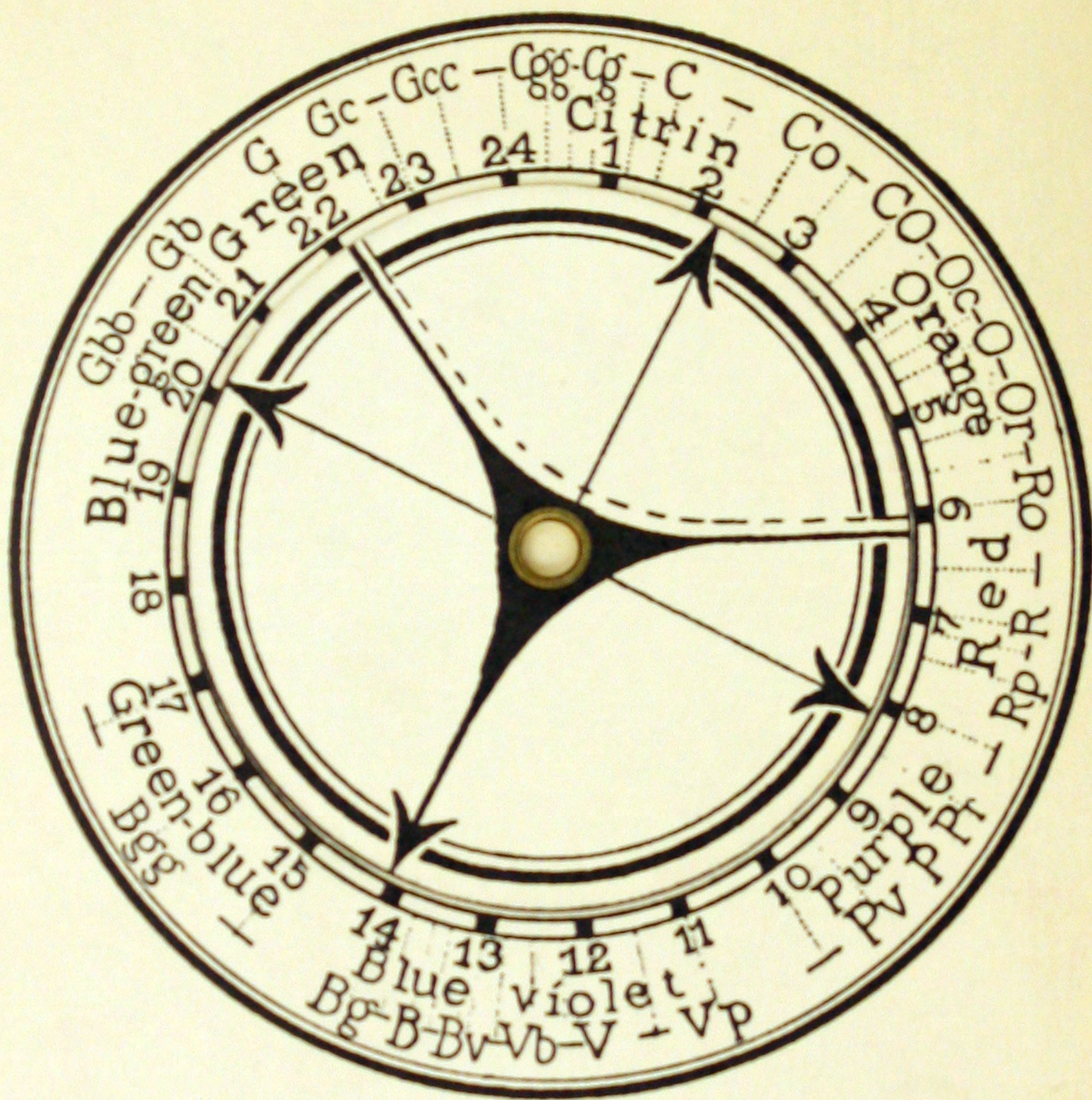


1820 Hyperion Avenue  
Los Angeles, California















Gr

W

Pr

Ep

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

Gbb

Bgg

Bg

B

V

b

ID 93-B877



1

# Cercle des couleurs et echelle de nuances de noir

PRP 3

PRP 3/8

2PR 3/8

1287  
8 Vp

1318  
9 Pv

P4/8

1259  
8 V

1221  
8 Vb

1187  
8 Bv

1170  
8 Bv

1143  
8 B

PB 4/12

1100  
7 Bg

1058  
7 Bgg

B5/8

1011  
6 Gbb

BG 6/6

961

961

5 Gb

G 6/6

946

911

5 Gc

912

4 Gcc

853

5.854 u

## Farbenkreis



1.  
W

2.  
1 X

3.  
2 X

4.  
3 X

5.  
4 X

6.  
5 X

7.  
6 X



# Colour-circle and shading-scale



## Schattierungsskala



8. 9. 10. 11. 12. 13. 14.  
7 X 8 X 9 X 10 X 11 X 12 X X

Gr

W

Pr

2p

R

Ro

Or

O

Oc

CO

C  
Cg

Cgg

Gc

Gb

Gbb

Bgg

Bg

B

V

b



# Mixing Table for Chart 3

## 20. 12 Pr 3

= 20 Parts Black	+	1 Part	Cochineal Red.
19 = 5 Parts Color	20	+	3 Parts White
18 = 2 " " "	+	3 " "	
17 = 2 " " "	+	7 " "	
16 = 1 " " "	+	8 " "	
15 = 1 " " "	+	25 " "	

## 26. 12 Rp 4

= 20 Parts Black	+	2 Parts	Cochineal Red	+	1 Part	English Red.
25 = 5 Parts Color	26	+	3 Parts	White		
24 = 2 " " "	+	3 " "				
23 = 2 " " "	+	7 " "				
22 = 1 " " "	+	8 " "				
21 = 1 " " "	+	25 " "				

## 32. 12 R 4

= 20 Parts Black	+	2 Parts	Cochineal Red	+	3 Parts	English Red.
31 = 2 Parts Color	32	+	1 Part	White		
30 = 3 " " "	+	4 " "				
29 = 3 " " "	+	7 " "				
28 = 1 " " "	+	7 " "				
27 = 1 " " "	+	23 " "				

## 38. 12 Ro 5

= 2 Parts Black	+	1 Part	English Red.
37 = 5 Parts Color	38	+	3 Parts White
36 = 2 " " "	+	3 " "	
35 = 2 " " "	+	7 " "	
34 = 1 " " "	+	7 " "	
33 = 1 " " "	+	23 " "	

## 44. 12 Or 6

= Kassel Brown. For the Mixtures is used 44a = 2 Parts						
Vine Black	+	1 Part	Burnt Umber	+	3 Parts	English Red.
43 = 7 Parts Color	44a	+	2 Parts	White		
42 = 5 " " "	+	6 " "				
41 = 3 " " "	+	5 " "				
40 = 1 " " "	+	6 " "				
39 = 1 " " "	+	15 " "				

The lighter grades are made more intense by means of a slight addition of Orange.

## 50 12 O 7

= 8 Parts Black	+	6 Parts	Burnt Umber	+	1 Part	English Red.
49 = 9 Parts Color	50a	+	2 Parts	White		
48 = 1 " " "	+	1 " "				
47 = 2 " " "	+	5 " "				
46 = 1 " " "	+	7 " "				
45 = 1 " " "	+	20 " "				

The Black used in colors from 15 to 158 is Vine Black, though the same colors could be mixed with Ivory Black. Then the cast of the color will appear lighter.

Notation  
of the  
Middle Row

38  
12 Ro 5

37  
10 Ro

36  
8 Ro 5

35  
6 Ro 5

34  
4 Ro 5

33  
2 Ro 5

32  
12 R 4

31  
10 R 4

30  
8 R 4

29  
6 R 4

28  
4 R 4

27  
2 R 4



Gris teinté

Pr—O

Tinted gray

Gr

Farbig getöntes Grau

26  
12 Rp 4

25  
10 Rp 4

24  
8 Rp 4

23  
6 Rp 4

22  
4 Rp 4

21  
2 Rp 4

20  
12 Pr 3

19  
10 Pr 3

18  
8 Pr 3

17  
6 Pr 3

16  
4 Pr 3

15  
2 Pr 3

50  
12 O 7

49  
10 O 7

48  
8 O 7

47  
6 O 7

46  
4 O 7

45  
2 O 7

44  
12 Or 6

43  
10 Or 6

42  
8 Or 6

41  
6 Or 6

40  
4 Or 6

39  
2 Or 6

W

Pr

Rp

R

Ro

Or

O

Oc

CO

C  
Cg

Cgg

Gcc

Gc

Gb

Gbb

Bgg

Bg

B

Bv

b



"  
"  
"  
6. 1  
2 Pa  
26  
"  
"  
"  
"  
2. 1  
2 Pa  
32  
"  
"  
"  
"  
8. 1  
Part E  
38  
"  
"  
"  
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4. 1  
he Mi  
+ 1  
44a  
"  
"  
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are  
Orar  
50 1  
6 Pa  
50a  
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cas

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ed +  
White  
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"  
"  
d +  
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"  
White  
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4a =  
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nse b  
er +  
White  
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158  
mix  
will



## PREFACE OF THE PUBLISHER

In 1912 the first edition of this work was published. Together with endeavors of a similar nature it has aroused the interest for the practical and theoretical study of color in the minds of many people. It has opened an entirely new scope for the use of color and has added in no small manner to a more profound realization of the economical and aesthetic value in color itself. After this work had stood the test of continuous use during a period of some years and after it had gained the high rank of being a means of grading and understanding colors for professional use there was no doubt that a new and larger edition was necessary and that this new edition should, above all, bring no changes in so far as possible from the color tones of the first. Any wish for improvement on some points which were submitted could be treated as secondary considerations, as the adherence to the above stipulation had become the first essential due to the fact that deviations, which went beyond the measure of technical and human inadequacy would only give rise to uncertainty and misunderstanding, this revised edition follows in detail the nucleus of the original. A splendid supplement will be found in the addition of the most important metal and bronze colors on table seven. As far as the text is concerned new arrangements and improvements have been made such as seemed adequate with respect to the progress of color technique and experience gathered.

PAUL BAUMANN



## Mixing Table for Chart 4

### 56. 12 Oc 7

= 3 Parts Kassel Brown + 1 Part Umber + 1 Part Black

55 = 5	Parts	56	+	1	Part White
54 = 4	"	"	+	3	" "
53 = 2	"	"	+	5	" "
52 = 1	"	"	+	7	" "
51 = 1	"	"	+	20	" "

No. 54 may be obtained also by mixing 4 parts Dark Ocher + 1 Part Ultramarine Dark Blue

Notation  
of the  
Middle Row

### 62. 12 Co 8

= 5 Parts Black + 1 Part Reddish Umber

61 = 7	Parts	62	+	2	Parts White
60 = 1	"	"	+	1	" "
59 = 2	"	"	+	5	" "
58 = 1	"	"	+	7	" "
57 = 1	"	"	+	24	" "

No. 60 may also be obtained by mixing 3 Parts Dark Ocher + 1 Part Ultramarine Dark Blue

74  
12 C 10

73  
10 C 10

72  
8 C 10

71  
6 C 10

70  
4 C 10

69  
2 C 10

### 68. 12 Co 9

= 10 Parts Black + 5 Parts Burnt Umber + 4 Parts French Ocher.

67 = 5	Parts	68	+	1	Part White
66 = 5	"	"	+	4	" "
65 = 2	"	"	+	5	" "
64 = 1	"	"	+	7	" "
63 = 1	"	"	+	24	" "

9 Co 9 (66/67) may also be obtained by mixing 3 Parts Black + 2 Parts French Ocher

### 74. 12 C 10

= 20 Parts Black + 1 Part Chrome Yellow + 2 Parts Reddish Umber.

73 = 5	Parts	74	+	1	Part White
72 = 5	"	"	+	4	" "
71 = 2	"	"	+	5	" "
70 = 1	"	"	+	7	" "
69 = 1	"	"	+	24	" "

68  
12 Co 9

67  
10 Co 9

### 80. 12 Cg 9

= 11 Parts Black + 1 Part Chrome Yellow + 1 Part Reddish Umber.

79 = 5	Parts	80	+	1	Part White
78 = 5	"	"	+	4	" "
77 = 2	"	"	+	5	" "
76 = 1	"	"	+	7	" "
75 = 1	"	"	+	24	" "

No. 77 also could be made by using 5 Parts French Ocher and 2 Parts Ultramarine Blue.

66  
8 Co 9

65  
6 Co 9

64  
4 Co 9

63  
2 Co 9

### 86. 12 Cgg 8

= 7 Parts Black + 1 Part Chrome Yellow

85 = 5	Parts	86	+	1	Part White
84 = 5	"	"	+	4	" "
83 = 2	"	"	+	5	" "
82 = 1	"	"	+	7	" "
81 = 1	"	"	+	24	" "

By slightly diminishing the Black the lighter colors of this group become more intense.



Gris teinté

**Oc—Cgg**

Tinted gray

Gr

Farbig getöntes Grau

W

Pr

Pr

2p

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

g

B

v

b

62  
12 CO 8

61  
10 CO 8

60  
8 CO 8

59  
6 CO 8

58  
4 CO 8

57  
2 CO 8

56  
12 Oc 7

55  
10 Oc 7

54  
8 Oc 7

53  
6 Oc 7

52  
4 Oc 7

51  
2 Oc 7

86  
12 Cgg 8

85  
10 Cgg 8

84  
8 Cgg 8

83  
6 Cgg 8

82  
4 Cgg 8

81  
2 Cgg 8

80  
12 Cg 9

79  
10 Cg 9

78  
8 Cg 9

77  
6 Cg 9

76  
4 Cg 9

75  
2 Cg 9



"  
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obtain  
Ultr  
2.  
1 Pa  
62  
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"  
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Ultr  
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5 Pa  
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68  
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may  
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4.  
1 Par  
ber.  
s 74  
"  
"  
"  
"  
0.  
1 Pa  
ber.  
s 80  
"  
"  
"  
be m  
Ultr  
5.  
1 Pa  
s 86  
"  
"  
"  
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blue  
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## INTRODUCTION

Every person dealing in color in any form or manner realizes the difficulty of imparting the definition of colors and tones of colors to any other person. It is impossible to define a shade of red or blue or green. It must be seen. Even then it is not a matter of exactness as each individual sees a color in a different light, with a different perception. Many attempts have been made to overcome this apparently impossible problem. Color tone charts, the so-called practical color harmonies, which seemed fairly satisfactory in their way were introduced. Others tried to tackle the subject in question from a theoretical side and failed in practice due to the fact that they were based on the some-what far-fetched—but existing—analogy of musical tones with color tones or because they demanded from the user a long and painstaking study, so that the sacrifice was in no proportion whatever to the practical success obtained. The fact that all these endeavors did not gather the desired support will not be astonishing.

In order to adequately fulfill the requirements of practice as well as theory, I arrived at the idea of basing the division of color tones on the spectrum of the sun. The color tones were not named in accordance with musical tones or any such similar values as abstract letters or numbers. The initials of the generally known and easily intelligible simple color designations were taken as the foundation. With the addition of certain numbers all deviations in the color tone, lucidity, purity or dullness can be shown.

There may be some doubt in the designation of some tones as to whether they coincide with usage; but who is able to draw distinct division lines without being influenced by individual conception between yellowish green, yellow-green, green-yellow and greenish-yellow? The different light—whether direct sunlight or the scattered light of a dull day, or complete shadiness—changes the character of the mentioned tones to such a degree that the minute deviations when mixing or grading the tones seem quite negligible and every doubt as regards the correctness of the designated color selected becomes insufficient as compared with the advantages derived from a fixed designation of the tones.

Gr

Gr

W

Pr

Pr

Rp

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

g

B

bv

b



## Mixing Table for Chart 5

### 92. 12 Gcc 7

= 9 Parts Black + 1 Part Chrome Yellow + 2 Parts Green Chalk.

91 = 5	Parts	92	+	1	Part	White
90 = 5	"	"	+	4	"	"
89 = 2	"	"	+	5	"	"
88 = 1	"	"	+	7	"	"
87 = 1	"	"	+	24	"	"

The color tone 91 may also be obtained by mixing 1 Part Black + 1 Part Green Earth; and tones 87-90 by making the foregoing tone lighter with White.

### 98. 12 Gc 6

= 5 Parts Black + 2 Parts Burnt Umber + 3 Parts Dark Chrome Green.

97 = 6	Parts	98	+	1	Part	White
96 = 5	"	"	+	3	"	"
95 = 1	"	"	+	2	"	"
94 = 1	"	"	+	6	"	"
93 = 1	"	"	+	20	"	"

### 104. 12 Gb 6

= 5 Parts Vine Black + 3 Parts Dark Chrome Green + 1 Part Ultramarine Blue.

103 = 6	Parts	104	+	1	Part	White
102 = 1	"	"	+	1	"	"
101 = 2	"	"	+	5	"	"
100 = 1	"	"	+	7	"	"
99 = 1	"	"	+	20	"	"

### 110. 12 Gbb 5

= 12 Parts Black + 10 Parts Dark Chrome Green + 1 Part Ultramarine Blue.

109 = 6	Parts	110	+	1	Part	White
108 = 1	"	"	+	1	"	"
107 = 2	"	"	+	5	"	"
106 = 1	"	"	+	7	"	"
105 = 1	"	"	+	20	"	"

### 116. 12 Bgg 4

= 2 Parts Black + 3 Parts Green Chalk + 2 Parts Paris Blue.

116a = 3 Parts Black + 4 Parts Ultramarine Green + 1 Part Ultramarine Blue.

115 = 7	Parts	116a	+	1	Part	White
114 = 5	"	"	+	4	"	"
113 = 2	"	"	+	5	"	"
112 = 1	"	"	+	7	"	"
111 = 1	"	"	+	20	"	"

### 122. 12 Bg 4

= 4 Parts Black + 1 Part Paris Blue + 2 Parts Greenish Ultramarine Blue.

121 = 5	Parts	122	+	1	Part	White
120 = 1	"	"	+	1	"	"
119 = 2	"	"	+	5	"	"
118 = 1	"	"	+	7	"	"
117 = 1	"	"	+	20	"	"

The lightest tones of this group may be intensified by slightly diminishing the Black or by slightly increasing the amount of Gray colors.

Notation  
of the  
Middle Row

110  
12 Gbb 5

109  
10 GGbb 5

108  
8 Gbb 5

107  
6 Gbb 5

106  
4 Gbb 5

105  
2 Gbb 5

104  
12 Gb 6

103  
10 Gb 6

102  
8 Gb 6

101  
6 Gb 6

100  
4 Gb 6

99  
2 Gb 6



Gris teinté

Gcc—Bg

Tinted gray

Farbig getöntes Grau

98  
12 Gc 6

97  
10 Gc 6

96  
8 Gc 6

95  
6 Gc 6

94  
4 Gc 6

93  
2 Gc 6

92  
12 Gcc 7

91  
10 Gcc 7

90  
8 Gcc 7

89  
6 Gcc 7

88  
4 Gcc 7

87  
2 Gcc 7

122  
12 Bg 4

121  
10 Bg 4

120  
8 Bg 4

119  
6 Bg 4

118  
4 Bg 4

117  
2 Bg 4

116  
12 Bgg 4

115  
10 Bgg 4

114  
8 Bgg 4

113  
6 Bgg 4

112  
4 Bgg 4

111  
2 Bgg 4

Gr  
W

Pr  
Rp

R  
Ro  
Or

O

Oc

CO

C  
Cg

Cgg

Gcc

Gc

Gb

ibb

Bgg

g

B

v

b



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ng to  
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Gre  
98  
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marine  
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.  
1  
Part  
+  
ultram  
16a  
"  
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art Pa  
blue.  
122  
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ne (G  
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by



There are surely times when the most experienced user will have to find out the composition of certain color tones by experiment. That these experiments can at times be very expensive is a fact that will readily be acknowledged, unless the person stating the contrary is a man who never errs and has never come into the position of mixing a quantity of color when a small bit was required. It will be taken for granted that the thoughtless mixing of colors even when using the mixing tables will not yield the desired satisfactory results as up to now there is no color factory which is in a position to deliver a product which is entirely uniform in shade, mixability and other properties. Judgment must be used in selecting the basic colors to work with. For this reason and because every person uses a more or less good estimate instead of weighing the colors to be mixed, I have refrained from giving an exact reproduction of the weights in grams and tenths of grams.

It is possible (especially in the case of dull tones) to obtain one and the same color in different ways than the one herein given. To give a detailed description of all these various methods would exceed by far the small space at our disposal. Therefore the most important examples have been stated.

OTTO PRASE

## KIND AND DESIGNATION OF COLOR TONES

The cause of all visual impressions, which we term color or shade, is light, proceeding on its path by vibrations of the ether and coming into contact with objects reproduces them in various colors or tones in accordance with their ability to absorb or reflect the various components of light, the main source of which, the sun, can best be understood by permitting a ray of light to enter a completely darkened room by way of a narrow slot, letting it fall on a white screen. If a three-sided glass prism with one of its sides pointed upward is placed before this slot, the narrow white strip of light, which was previously visible, will disappear. In its stead we see a brighter colored rectangle, known as the spectrum, which commences with red, gradually merges into

Gr  
W

Pr

Rp

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

bg

B

bv

b



## Mixing Table for Chart 6

### 128. 12 B 4

= 18 Parts Black + 5 Parts Paris Blue + 5 Parts Dark Ultramarine Blue.

127 = 6	Parts	128	+	1	Part	White
126 = 12	"	"	+	1	"	"
125 = 1	"	"	+	2	"	"
124 = 1	"	"	+	5	"	"
123 = 1	"	"	+	15	"	"

Notation  
of the  
Middle Row

### 134. 12 Bv 3

= 3 Parts Black + 2 Parts Reddish Ultramarine Blue.

133 = 8	Parts	134	+	1	Part	White
132 = 6	"	"	+	5	"	"
131 = 3	"	"	+	8	"	"
or 3 Parts Satinober + 2 "Parts" Ultramarine Blue.						
130 = 1	"	134a	+	6	Parts	White
129 = 1	"	"	+	18	"	"

146  
12 V 2

145  
10 V 2

144  
8 V 2

143  
6 V 2

142  
4 V 2

141  
2 V 2

### 140. 12 Vb 3

= 5 Parts Black + 1 Part English Red + 2 Parts Dark Ultramarine Blue.

139 = 6	Parts	140	+	1	Part	White
138 = 3	"	"	+	1	"	"
137 = 2	"	"	+	3	"	"
136 = 1	"	"	+	7	"	"
135 = 1	"	"	+	20	"	"

### 146. 12 V 2

= 6 Parts Black + 1 Part Cochineal Red + 2 Parts Reddish Ultramarine Blue.

145 = 5	Parts	146	+	1	Part	White
144 = 5	"	"	+	4	"	"
143 = 1	"	"	+	3	"	"
142 = 1	"	"	+	8	"	"
141 = 1	"	"	+	24	"	"

140  
12 Vb 3

139  
10 Vb 3

138  
8 Vb 3

137  
6 Vb 3

136  
4 Vb 3

135  
2 Vb 3

### 152. 12 Vp 2

= 9 Parts Black + 2 Parts Cochineal Red + 2 Parts Reddish Ultramarine Blue.

151 = 5	Parts	152	+	1	Part	White
150 = 5	"	"	+	4	"	"
149 = 1	"	"	+	8	"	"
148 = 1	"	"	+	8	"	"
147 = 1	"	"	+	24	"	"

### 158. 12 Pv 2

= 6 Parts Ivory Black + 4 Parts Cochineal Red + 2 Parts Reddish Ultramarine Blue.

157 = 5	Parts	158	+	1	Part	White
156 = 5	"	"	+	4	"	"
155 = 2	"	"	+	5	"	"
154 = 1	"	"	+	7	"	"
153 = 1	"	"	+	24	"	"



Gris teinté

**B—Pv**

Tinted gray

Gr

Farbig getöntes Grau

134  
12 Bv 3133  
10 Bv 3132  
8 Bv 3131  
6 Bv 3130  
4 Bv 3129  
2 Bv 3128  
12 B 4127  
10 B 4126  
8 B 4125  
6 B 4124  
4 B 4123  
2 B 4158  
12 Pv 2157  
10 Pv 2156  
8 Pv 2155  
6 Pv 2154  
4 Pv 2153  
2 Pv 2152  
12 Vp 2151  
10 Vp 2150  
8 Vp 2149  
6 Vp 2148  
4 Vp 2147  
2 Vp 2

Pr

PT

Rp

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

jbb

3gg

g

B

V

b



"  
"  
"  
"

34.

2 Par  
134  
"  
Satin  
134a  
"

40.

1 Pa  
arine  
140  
"  
"  
"  
"

46.

Par  
amari  
146  
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"  
"

2.

Part  
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152  
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hite



orange and then into yellow, green and violet. These colors exhibit the greatest possible purity, intensity and saturation.

The deflection of the ray of light caused by the prism has split up its components due to the varying deflectability and spread them on a larger surface so they can be seen direct with the naked eye. The capacity that objects possess of reflecting certain portions of light is what gives them their own color. The larger or smaller amount of light which meets these bodies or the angle at which this light falls upon the objects causes the various grades of luminosity. All those spots which are not accessible to direct light would appear to be completely black were it not that a small or larger part of the light which falls on the surroundings of the object are reflected on the shaded parts, thus causing a change or brightening up respectively.

The clearest picture of the composition of the various color tones can be obtained when the mentioned spectral colors together with full, unrefracted, pure white sunlight and the deepest black, lacking every possible influence of light or color are looked upon as optic elements by the varying combinations of which the innumerable colors are formed in nature. Even this method of explanation, acknowledged by numerous authorities, does not quite correspond with the respective theories of the science of optics. It will, never-the-less be an aid to the similarity of the aforesaid optic mixture of the color elements with the actual mixture of coloring substances in our case. It will also add to an easier understanding and remembering of the following designations which enable adequate order and easy reference to any desired tone of color.

The numbers and letters after the mixing directions on the color cards indicate the possibilities of application and the fastness toward light of the mixed colors:

#### APPLICATION:

- O.....Applicable for use in oil
- L.....Applicable for use in kalsomine
- K.....Applicable for use in lime
- Z.....Applicable for use in cement
- F.....Applicable for use in masonry

Gr

W

Pr

PT

Rp

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

g

B

bv

b



## Mixing Table for Chart 6a

### 32d. 7 R 4½

= 7 Parts Black + 1 Part Pompeyan Red + 14 Parts White

32c = 1 Part 32d + 1 Part White

32b = 1 " " + 6 " "

32a = 1 " " + 25 " "

### 44c. 7 or 6½

= 10 Parts Black + 1 Part Burnt Umber + 1 Part English Red + 18 Parts White.

44b = 1 Part 44c + 1 Part White

44a = 1 " " + 6 " "

### 56d. 7 Oc 7½

= 5 Parts Black + 1 Part Burnt Umber + 9 Parts White.

56c = 1 Part 56d + 1 Part White

56b = 1 " " + 6 " "

56a = 1 " " + 25 " "

### 68c. 7 Co 9½

= 10 Parts Black + 1 Part Reddish Umber + 1 Part French Ocher + 18 Parts White.

68b = 1 Part 68c + 1 Part White

68a = 1 " " + 6 " "

### 80c. 5 Cg 9½

= 18 Parts Black + 1 Part French Ocher + 1 Part Chrome Yellow + 40 Parts White.

80b = 3 Parts 80c + 2 Parts White

80a = 1 " " + 8 " "

### 98c. 5 Gc 6½

= 6 Parts Black + 2 Parts French Ocher + 2 Parts Green Earth + 12 Parts White.

98b = 3 Parts 98c + 2 Parts White

98a = 1 " " + 8 " "

### 110c. 7 Gbb 5½

= 5 Parts Black + 2 Parts Green Earth + 1 Part Dark Ultramarine Blue + 8 Parts White.

110b = 1 Part 110c + 1 Part White

110a = 1 " " + 6 " "

### 128d. 7 B 4½

= 8 Parts Black + 1 Part Dark Ultramarine Blue + 14 Parts White.

128c = 1 Part 128d + 1 Part White

128b = 1 " " + 6 " "

128a = 1 " " + 25 " "

### 140c. 7 VB 3½

= 15 Parts Black + 2 Parts Dark Ultramarine Blue + 1 Part Pompeyan Red + 25 Parts White

140b = 1 Part 140c + 1 Part White

140a = 1 " " + 6 " "

### 158d. 7 Pv 2½

= 15 Parts Black + 2 Parts Pompeyan Red + 1 Part Dark Ultramarine Blue + 25 Parts White.

158c = 1 Part 158d + 1 Part White

158b = 1 " " + 6 " "

158a = 1 " " + 25 " "

Notation

of the

Middle Row

110c

7 Gbb 5½

110b

5 Gbb 5½

110a

3 Gbb 5½

98c

5 Gc 6½

98b

3 Gc 6½

98a

1 Gc 6½

80c

5 Cg 9½

80b

3 Cg 9½

80a

1 Cg 9½

68c

7 Co 9½

68b

5 Co 9½

68a

3 Co 9½



Gris teinté

Tinted gray

Farbig getöntes Grau

Gr

W

Pr

PT

Rp

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

g

B

V

b

56 d  
7 Oc 7 $\frac{1}{2}$ 56 c  
5 Oc 7 $\frac{1}{2}$ 56 b  
3 Oc 7 $\frac{1}{2}$ 56 a  
1 Oc 7 $\frac{1}{2}$ 44 c  
Or 6 $\frac{1}{2}$ 44 b  
5 Or 6 $\frac{1}{2}$ 44 a  
3 Or 6 $\frac{1}{2}$ 32 d  
7 R 4 $\frac{1}{2}$ 32 c  
5 R 4 $\frac{1}{2}$ 32 b  
3 R 4 $\frac{1}{2}$ 32 a  
1 R 4 $\frac{1}{2}$ 158 d  
7 Pv 2 $\frac{1}{2}$ 158 c  
5 Pv 2 $\frac{1}{2}$ 158 b  
3 Pv 2 $\frac{1}{2}$ 158 a  
1 Pv 2 $\frac{1}{2}$ 140 c  
7 Vb 3 $\frac{1}{2}$ 140 b  
5 Vb 3 $\frac{1}{2}$ 140 a  
3 Vb 3 $\frac{1}{2}$ 128 d  
7 B 4 $\frac{1}{2}$ 128 c  
5 B 4 $\frac{1}{2}$ 128 b  
3 B 4 $\frac{1}{2}$ 128 a  
1 B 4 $\frac{1}{2}$



7  
1 Pa  
- 18  
44c  
"  
7  
Part  
56d  
"  
"  
7  
Part  
+ 18  
58c  
"  
5  
1 Pa  
w +  
30c  
"  
5  
Part  
- 12  
98c  
"  
7  
Parts  
Blue  
10c  
"  
d.  
Part  
te.  
28d  
"  
"  
7  
Part  
eyan  
40c  
"  
7  
Part  
ine B  
58d  
"

+  
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+ 9  
te  
r +  
te  
+  
ite  
+ 2  
ite  
1 Par  
hite.  
te  
ine B  
te  
ine E  
s Wh  
te  
d +  
Whit  
te



## COLORFASTNESS:

- 1 . . . . . very good
- 2 . . . . . good
- 3 . . . . . passable
- 4 . . . . . not good

## THE COLOR CIRCLE

The color circle represents the radial illustration of the spectrum of the sun. Seeing that no work made by man is absolutely perfect an exact reproduction is impossible due to the fact that even our purest coloring substances are surpassed in purity and luminosity by the spectral colors. A second deviation which is intended, is that the colors do not go into one another gradually, but that they form 24 steps which are clearly marked, every one of which has its special designation. For instance, we find the sign Pr. This means that this color must be looked upon as purple deviating to red. The purple color is not represented in the ordinary spectrum of the sun. It is caused if two spectrums go into one another with their opposite ends. The sign Rp says that this color is red deviating into purple. The sign R can be understood without further comment to mean red. All signs consisting of one letter are, of course, easy to understand; O signifies Orange yellow. C, citron yellow. G, green. B, blue, and V, violet. The adjoining small letters to a capital show the tendency of the dominating color to a neighboring color. The sign CO signifies a color midway between citron and yellow, a neutral yellow, which is expressed by two capital letters, each having equal power. Cgg means that in this mixed tone of green-yellow, the capital indicates the stronger. On the other hand the addition of the two gg's says that the effect of the green is more pronounced than in the Cg, which is termed greenish-yellow, or citron yellow tending to green. The same principle applies to the Gcc, the Gbb, and the Bgg.

Smaller color gradations than the ones mentioned here can be shown without difficulty by intermediate steps which have been inserted between each two main steps in this chart. The designations are expressed by the — sign, adjoining two main tones. For example Bg—Bgg

W

Pr

Pt

Rp

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

gbb

Bgg

Bg

B

Bv

b



# Mixing Table for Chart 7

## Colors of Tinted White

- 170 = 3 Parts Brilliant Violet + 1 Part Madder Lake + 600 Parts White.  
 169 = 2 Parts Brilliant Violet + 3 Parts Reddish Ultramarine Blue + 600 Parts White.  
 168 = 1 Part Light Ultramarine Blue + 150 Parts White.  
 167 = 1 Part Zinc Green + 2 Parts Solid Blue + 300 Parts White.  
 166 = 1 Part Zinc Green + 60 Parts White  
 165 = 1 Part Zinc Green + 1 Part Zinc Yellow + 60 Parts White.  
 164 = 1 Part Zinc Green + 4 Parts Zinc Yellow + 300 Parts White.  
 163 = 1 Part Chrome Yellow + 150 Parts White.  
 162 = 2 Parts Chrome Yellow + 1 Part Orange + 300 Parts White.  
 161 = 1 Part Orange + 100 Parts White.  
 160 = 1 Part Vermillion + 100 Parts White.  
 159 = 1 Part Madder Lake + 300 Parts White.

Notation  
of the  
Middle Row

## Dull Colors of Tinted White

- 182 = 3 Parts English Red + 1 Part Dark Ultramarine Blue + 1 Part Black + 700 Parts White.  
 181 = 1 Part English Red + 3 Parts Dark Ultramarine Blue + 1 Part Vine Black + 700 Parts White.  
 180 = 3 Parts Dark Ultramarine Blue + 1 Part Black + 700 Parts White.  
 179 = 1 Part Dark Ultramarine Blue + 1 Part French Ocher + 150 Parts White.  
 178 = 1 Part Ultramarine Green + 1 Part French Ocher + 90 Parts White.  
 177 = 1 Part Ultramarine Green + 2 Parts French Ocher + 150 Parts White.  
 176 = 1 Part Yellow + 80 Parts White.  
 175 = 1 Part Yellow + 1 Part French Ocher + 150 Parts White.  
 174 = White. (Chalk)  
 173 = 1 Part French Ocher + 90 Parts White.  
 172 = 3 Parts French Ocher + 1 Part English Red + 350 Parts White.  
 171 = 1 Part Vine Black + 4 Parts English Red + 700 Parts White.

a  
b  
c  
d  
e  
f  
g  
h  
i  
j  
k  
l  
m

## Bronzes

- a = Steel Color  
 b = Aluminum  
 c = Silver Color  
 d = Pale Gold  
 e = Rich Gold, Pale  
 f = Rich Gold  
 g = Green Gold  
 h = English Green  
 i = Citron Gold  
 j = Ducates Gold  
 k = Gold Color  
 l = Orange  
 m = Native Copper



Blanc teinté

W

Tinted white

Farbig getöntes Weiß  
Bronzen

W

Pr

Pr

Rp

R

Ro

Or

O

Oc

CO

C  
Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

g

B

v

b

170  
W-Vp169  
W-Vb168  
W-B167  
W-Bgg166  
W-Gb165  
W-Gcc164  
W-Cg163  
W-Co162  
W-Oc161  
W-Or160  
W-R159  
W-Pr182  
W-Pv 2181  
W-V 2180  
W-Bv 2179  
W-Bg 3178  
W-Gbb 3177  
W-Gc 4176  
W-Cgg 5175  
W-C 6174  
W-CO 5173  
W-O 4172  
W-Ro 3171  
W-Rp 3







expresses a tone of color which is situated between the tone Blue-green and Blue-green-green, and for which English nor than any other language seems to have an adequate word. An exception to the above method of designation are the intermediate tones of the main steps Pv—Pr and Gc—Gb, which express purple for P and Green for G. If the 48 gradations of the color circle should not suffice for the exact ascertaining of a color tone, one or the other part of the designation may be underlined in order to show to which main gradation the tone in question is nearer.

From Bg—Bgg three intermediate groups could thus be included which would have to be marked in the following way; Bg—Bgg, Bg—Bgg, Bg—Bgg. Thus a total of 96 steps as subdivisions of the color circle would be obtained. It is hardly possible however, that there will be any practical demand for a division of the color circle to such a minute detail and this all the more so as the deviations when mixing the colors are considerably greater than the shades which can be perceived under the most favorable circumstances. These were the basic reasons why the work was divided into 24 main groups and just as many intermediate groups. The extent of differentiating the various shades is clearly illustrated by a number of experiments carried out by Professors Kirschmann and Weissenborn at the University of Liepzig by the aid of the Baumann color set. For the purest color circle tones alone, no less than 3549 distinguishable gradations were obtained by the experiment.

### THE SHADING SCALE

The luminosity of a color is designated by a number placed BEFORE the sign. The smaller the number the brighter the color and the higher the number the darker the color. Pure white, designated by a W is regarded as zero of the scale, while the greatest contrast to white, black, is signified by the unknown quantity used in mathematics, the letter X.

The intensity in which the neutral or non-coloring element prevails in any color and causes a deviation from the intensity of the pure spectral color, thus letting some appear blunt or dark, is expressed by a number placed

Pr  
Rp  
R  
Ro  
Jr  
O  
Oc  
CO  
C  
Cg  
Cgg  
Gcc  
Gc  
Gb  
ibb  
ggg  
g  
B  
v  
o



## Mixing Table for Chart 8

### 203. 9 Pr

		= Dark Madder Lake			
202 =	9	Parts	203	+	2 Parts White
201 =	7	"	"	+	4 " "
200 =	4	"	"	+	5 " "
199 =	3	"	"	+	7 " "
198 =	1	"	"	+	4 " "
197 =	1	"	"	+	7 " "
196 =	1	"	"	+	13 " "
195 =	1	"	"	+	40 " "

The lighter tones are intensified with "Madder Pink or Madder Rose.

Notation  
of the  
Middle Row

### 212. 10 Pr 1

= 8 Parts Cochineal Red + 4 Parts Dark Madder Lake  
+ 1 Part Reddish Ultramarine Blue.

211 =	3	Parts	212	+	1 Part White
210 =	5	"	"	+	4 " "
209 =	5	"	"	+	7 " "
208 =	3	"	"	+	7 " "
207 =	2	"	"	+	7 " "
206 =	1	"	"	+	6 " "
205 =	1	"	"	+	11 " "
204 =	1	"	"	+	20 " "

The lighter colors are generally turned "dull" by addition of Color 213-216.

### 218. 11 Pr 2

= 8 Parts Cochineal Red + 2 Parts Vine Black + 1 Part Dark Ultramarine Blue.

217 =	5	Parts	218	+	3 Parts White
216 =	3	"	"	+	5 " "
215 =	1	"	"	+	4 " "
214 =	1	"	"	+	11 " "
213 =	1	"	"	+	40 " "

Tone 217 can be produced in a more simple manner and of a condition absolutely fast, though somewhat duller, by mixing 7 Parts India Red and 1 Part Dark Ultramarine Blue, tones 213-216 may lead down from 217 by the corresponding addition of White.

212  
10 Pr 1

211  
9 Pr 1

210  
8 Pr 1

209  
7 Pr 1

208  
6 Pr 1

207  
5 Pr 1

206  
4 Pr 1

205  
3 Pr 1

204  
2 Pr 1



Pourpre rougeâtre

**Pr**

Purple, reddish

Purpur, rötlich

203  
9 Pr202  
8 Pr201  
7 Pr200  
6 Pr199  
5 Pr198  
4 Pr197  
3 Pr196  
2 Pr195  
1 Pr218  
11 Pr 2217  
9 Pr 2216  
7 Pr 2215  
5 Pr 2214  
3 Pr 2213  
1 Pr 2

Pr

Rp

R

Ro

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

bb

gg

g

B

v

b



re in

1

d +  
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212

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218

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213-2  
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Par  
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AFTER the color designation. R3 therefore means a red color in the third degree of bluntness. It is understood that the above explanation does not wish to express that the color in question is actually made up of one intensive and one neutral gray coloring substance. This statement refers more to the appearance, the optical components of the color tone, whereby it is of course, quite immaterial as to how and by what technical means the final result is obtained.

The strict scientific definition of black and white, which explains the one as the sum of all colors and the other as the absence of light and color influence, does not permit of calling them colors in the strict sense of the word. Due to the fact that this explanation refers to the natural originals, sunlight and absolute darkness, not to artificially produced substitutes, which the black and white pigments have to serve in our case, we may without doubt use the designation "color" in this place.

### THE COLOR STAIRS

When inspecting the color circle the first glance will reveal that the luminosity of the tones contained therein is of a varying nature, largest with yellow, termed "light-rich" colors and smallest with blue violet and purple tones, called "light-poor" colors. Red and green occupy an intermediate position. If we compare by means of the shading scale the tones of the color circle we are able to ascertain without difficulty the actual light value or degree of luminosity of the desired tone. The results of this fact have been placed before the color designation. In order not to influence the simplicity and clarity of the system too much by the accumulation of too many signs, the fractions obtained have been approximated to whole numbers.

The larger the light intensity of a certain color the more steps can be placed in between the color and pure black. If the color is light poor the steps that can be added are few.

With a greater or smaller amount of steps, according to the various degrees of luminosity of the pure spectral color, such stair scheme can be worked out for all tones of the circle. The foundation for all these is the shading scale from which the respective tones

Pr  
Rp  
R  
Ro  
Jr  
O  
Oc  
CO  
C  
Cg  
Cgg  
Gcc  
Gc  
Gb  
bb  
gg  
g  
B  
v  
b



## Mixing Table for Chart 9

### 190. 9 P

= 5 Parts Madder Lake + 2 Parts genuine Violet.

189 = 1 Part 190 + 1 Part Brilliant Rose

188 = 1 " " + 5 " " " "

187 = 1 " White + 11 Parts Brilliant Rose

186 = 1 " " + 3 " " " "

185 = 4 " " + 3 " " " "

184 = 10 " " + 3 " " " "

183 = 8 " " + 1 " " " "

Brilliant Rose fades out rapidly and to make it more resistant to light, but less intense, Color 190 is let down with White.

### 194. 10 P 1

= 5 Parts Cochineal Red + 1 Part Ultramarine Blue.

193 = 11 Parts 194 + 1 Part White

192 = 2 " " + 3 " " "

191 = 1 " " + 4 " " "

### 226. 9 Pr—Rp

= 4 Parts Madder lake + 1 Part Carmine Cinnabar.

225 = 2 Parts Madder Lake + 5 Parts Madder Rose

224 = 3 Parts Madder Lake + 14 Parts Madder Rose  
+ 2 Parts Zinc White

223 = 5 Parts Madder Rose + 1 Part White

222 = 2 Parts Madder Rose + 1 " " "

221 = 7 Parts Madder Rose + 9 " " "

220 = 3 Parts Madder Rose + 8 " " "

219 = 1 Parts Madder Rose + 6 " " "

### 230. 10 Pr—Rp 1

= 4 Parts Cochineal Red + 1 Part Madder lake.

229 = 4 Parts 230 + 3 Parts White

228 = 2 " " + 5 " " "

227 = 1 " " + 6 " " "



Pourpre

P

Purple

Purpur

Rp-Pr

Pr

Rp

R

Ro

Jr

O

Oc

CO

C  
Cg

Cgg

Gcc

Gc

Gb

bb

gg

g

B

v

b

194  
10 P 1

193  
8 P 1

192  
6 P 1

191  
4 P 1

190  
9 P

189  
8 P

188  
7 P

187  
6 P

186  
5 P

185  
4 P

184  
3 P

183  
2 P

230  
10 Rp-Pr 1

229  
8 Rp-Pr 1

228  
6 Rp-Pr 1

227  
4 Rp-Pr 1

226  
9 Rp-Pr

225  
8 Rp-Pr

224  
7 Rp-Pr

223  
6 Rp-Pr

222  
5 Rp-Pr

221  
4 Rp-Pr

220  
3 Rp-Pr

219  
2 Rp-Pr

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White  
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deviate with increasing intensity the further they are distant from this foundation, finally terminating in the uppermost step of the color tone in its pure condition, or state, called "full-color". Toward black the "dark-clear" range. The colors between white and black have been named dim or dull colors. The squares standing vertically upon one another all show the same luminosity, but differing degrees of bluntness and tend to get lighter from right to left annexing themselves to pure white. It will be quite clear that such a division of the color tones must include the results of all possible mixing possibilities and that the chosen method of designation permits of naming in a precise manner all imaginable color tones.

Some of our colleagues who are somewhat conversant with the science of mathematical geography tell us that this system has a marked analogy to the degrees of latitude and longitude, the imaginary lines enfolding our earth, and by the aid of which, the position on any point on the earth's surface can be determined with accuracy. Just as important as this possibility is to the navigator, the astronomer and others, is it of value and importance to the person who works with color, as he is in this way able to give an exact designation to any tone by a sign which is not difficult to remember. Our system shares the advantages of the linear division of the earth by means of degrees but also one of its disadvantages. Speaking of the former we know that all the degrees of longitude approach one another and actually intercept at the poles so that the theoretic ascertainment of any spot near the poles involves a certain amount of difficulty. Similar is our case where the poles are black and white and where subtones differ in a small degree from one another they can hardly be called of any use in practice. Due to this reason tones in the first and second degrees of luminosity as well as in the 11th and 12th degree were left out; these were chosen in such a manner that all those were eliminated where there was little or no difference between the equally bright and equally dark neighboring groups. The tone 2 Bg—Bgg for instance would have shown a very trivial deviation from the tone 2 Bg1, as also from 2 Bgg 1, so the elimination of this tone cannot be looked upon as a defect. The elimination of further tones

Rp

R

Ro

Jr

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

Bgg

g

B

v

b



## Mixing Table for Chart 10

### 238. 8 Rp

= Carmine Vermillion

237 = 9 Parts Madder Rose + 1 Part Carmine Vermillion.

236 = 9 Parts	237 + 2 Parts	White
235 = 2 " "	+ 1 " "	" "
234 = 1 " "	+ 1 " "	" "
233 = 1 " "	+ 2 " "	" "
232 = 1 " "	+ 4 " "	" "
231 = 1 " "	+ 10 " "	" "

### 246. 9 Rp 1

= 7 Parts Carmine Vermillion + 5 Parts Dark Cochineal Red.

245 = 4 Parts	246 + 1 Part	White
244 = 3 " "	+ 2 " "	" "
243 = 1 " "	+ 2 " "	" "
242 = 1 " "	+ 3 " "	" "
241 = 1 " "	+ 5 " "	" "
240 = 1 " "	+ 10 " "	" "
239 = 1 " "	+ 20 " "	" "

### 251. 10 Rp 2

= Dark Cochineal Red

250 = 8 Parts	251 + 9 Parts	White
249 = 1 " "	+ 3 " "	" "
248 = 1 " "	+ 8 " "	" "
247 = 1 " "	+ 24 " "	" "

### 257. 11 Rp 3

= 4 Parts Dark Cochineal Red + 1 Part Black.

256 = 7 Parts	257 + 3 Parts	White
255 = 2 " "	+ 3 " "	" "
254 = 1 " "	+ 3 " "	" "
253 = 1 " "	+ 10 " "	" "
252 = 1 " "	+ 40 " "	" "

The tone 256 can be produced somewhat more resistant to the light by mixing about 5 parts Caput Mortum + 1 Part Cochineal Red + 1 Part White; the Tones 252-255 may be let down with white. In order to make these tones absolutely light-proof, instead of Cochineal Red, Madder Lake should be used.

Notation  
of the  
Middle Row

246  
9 Rp 1

245  
8 Rp 1

244  
7 Rp 1

243  
6 Rp 1

242  
5 Rp 1

241  
4 Rp 1

240  
3 Rp 1

239  
2 Rp 1



Rouge purpurin **Rp** Red inclining to purple

Rot nach Purpur abweichend

238  
8 Rp

237  
7 Rp

236  
6 Rp

235  
5 Rp

234  
4 Rp

233  
3 Rp

232  
2 Rp

231  
1 Rp

257  
11 Rp 3

256  
9 Rp 3

255  
7 Rp 3

254  
5 Rp 3

253  
3 Rp 3

252  
1 Rp 3

251  
10 Rp 2

250  
8 Rp 2

249  
6 Rp 2

248  
4 Rp 2

247  
2 Rp 2

Rp

R

Ro

Jr

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

g

B

v

b



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which was carried in certain regular intervals, especially those which were characterized by excessive bluntness, was done with the aim to speed the practical use by condensation and so afford an easier survey.

Of importance for the science of the harmony of color is differentiation between cold and warm colors. The first group comprise all pure and refracted colors which contain a certain part of blue or violet, above all the colors of the groups Gb via B up to about V and also all grey tone groups to which these letters have been attached. The warm colors include the groups Rp via R and O up to about C and the annexed grey groups.

In summing up the main points of the system the following should be borne in mind;-

1. The order and significance of the simple designations:-

P... Purple  
R.... Red  
O.... Orange yellow  
C.... Citron yellow  
G.... Green  
B.... Blue  
V.... Violet

2. The first named letter, apart from CO, which could also be written OC, signifies the excess of that color.

3. The number in FRONT signifies the degree of luminosity.

4. The number AFTER shows the degree of bluntness or dullness.

5. The lower the number, the brighter and more intense the colors, and the higher the number the darker or duller the colors.

6. In selecting color schemes, select those colors that are followed by the same number, which gives all the tones in the same degree of dullness.

The designation 10 Cgg 4 (for example) expressed in words means a green yellow color in the tenth degree of luminosity and the 4th degree of dullness.

## REMARKS AND EXAMPLES

There will be many, who upon first looking through this system will instantly grasp and understand how to

R

Ro

Jr

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

3gg

g

B

bv

b



# Mixing Table for Chart 11

## 279. 8 R

= Genuine Red

278 = 2	Parts	279	+	1	Part	White
277 = 1	"	"	+	1	"	"
276 = 2	"	"	+	7	"	"
275 = 1	"	"	+	3	"	"
274 = 1	"	"	+	3	"	"
273 = 1	"	"	+	13	"	"
272 = 1	"	"	+	25	"	"

## 287. 9 R 1

= 6 Parts Dark Vermillion + 1 Part English Red.

286 = 5	Parts	287	+	2	Parts	White
285 = 5	"	"	+	4	"	"
284 = 2	"	"	+	3	"	"
283 = 2	"	"	+	5	"	"
282 = 1	"	"	+	4	"	"
281 = 1	"	"	+	7	"	"
280 = 1	"	"	+	13	"	"

## 292. 10 R 2

= 2 Parts Cochineal Red + 1 Part Pompeyan Red.

291 = 3	Parts	292	+	2	Parts	White
290 = 1	"	"	+	2	"	"
289 = 1	"	"	+	5	"	"
288 = 1	"	"	+	17	"	"

## 298. 11 R 3

= 3 Parts Black + 3 Parts English Red + 1 Part Dark Cochineal Red.

297 = 2	Parts	298	+	1	Part	White
296 = 2	"	"	+	3	"	"
295 = 2	"	"	+	9	"	"
284 = 1	"	"	+	11	"	"
293 = 1	"	"	+	40	"	"

Notation

of the

Middle Row

287

9 R 1

286

8 R 1

285

7 R 1

284

6 R 1

283

5 R 1

282

4 R 1

281

3 R 1

280

2 R 1



Rouge

R  
Rot

Red

279  
8 R278  
7 R277  
6 R276  
5 R275  
4 R274  
3 R273  
2 R272  
1 R298  
11 R 3297  
9 R 3296  
7 R 3295  
5 R 3294  
3 R 3293  
1 R 3292  
10 R 2291  
8 R 2290  
6 R 2289  
4 R 2288  
2 R 2

R

Ro  
Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

abb

Bgg

Bg

B

Bv

b



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use it to the best advantage in their respective profession or business. Others will without doubt be pleased to have an outline of the easiest way to acquire efficiency from the system.

In the most concise manner possible let us take an example and work it out. We will select a color and work out a combination as a rule to follow for future reference.

Let us say that we like the three Citron toward Citron orange (C—Co) colors at the top of page 23 of the book; in the right hand row; numbers 641, 640 and 639. We know these tones are in the 3rd degree of denseness as each letter designation (C—Co) is followed by the number 3. Number 641, (5 C—Co 3), number 640, (4 C—Co 3), and number 639 (3 C—Co 3). The numbers before the letters showing the luminosity or lightness of the tone and the number, 3, after, showing the dullness of the tone.

Now turn to the wheel with the moveable dial and turn the dial so that one of the pointers is directed just between the C and the Co (C—Co). You see that the three other arrows of the four color harmony are pointed to Gbb, Bg and just between the Pr and the Rp. This means that we must select these tones in the 3rd degree of denseness to compliment our C—Co group.

Page 39 shows us that the Bg group in the 3rd degree of denseness, the same degree as our C—Co group, are numbers 1115 to 1120. This group having more tones than the C—Co.

On page 36 we find the Gbb group and the tones in the 3rd degree of depth are numbers 1024 to 1028.

Now when our pointer points to a position directly between the Pr and the Rp we may select either of these that lies in the 3rd degree of depth. On page 8 we see that Pr in the 2nd degree will be as close as we can come in that group so we turn to page 10 where the Rp is represented in the 3rd degree of denseness, exactly what we need in numbers 252 to 257.

Let us draw all of these cards, number 639, 640, 641, 1115, 1116, 1117, 1118, 1119, 1120, 1024, 1025, 1026, 1027, 1028, 252, 253, 254, 255, 256, 257, from the box of color cards and see the results of our efforts.

It is not necessary to use all of these tones to achieve a delightful scheme of harmonizing colors. One may

R  
Ro  
Jr  
O  
Oc  
CO  
C  
Cg  
Cgg  
Gcc  
Gc  
Gb  
jbb  
Bgg  
lg  
B  
v  
b  
/



## Mixing Table for Chart 12

### 264. 9 R—Rp

= 12 Parts Dark Vermillion + 1 Part Madder Lake.

263 = 5 Parts Dark Vermillion + 1 Part White

262 = 7 " " " + 4 " "

261 = 8 " " " + 9 " "

260 = 1 " " " + 2 " "

259 = 1 " " " + 4 " "

258 = 1 " " " + 10 " "

Notation  
of the  
Middle Row

### 267. 9 R—Rp 2

= 14 Parts Cochineal Red + 1 Part Dark Vermillion

266 = 7 Parts 267 + 5 Parts White

265 = 1 " " + 2 " "

316  
10 R-Ro 3

315  
8 R-Ro 3

314  
6 R-Ro 3

313  
4 R-Ro 3

### 271. 10 R—Rp 2

= 8 Parts Cochineal Red + 7 Parts English Red + 11  
Parts Dark Cochineal Red.

270 = 7 Parts 271 + 5 Parts White

269 = 3 " " + 7 " "

268 = 1 " " + 7 " "

312  
9 R-Ro 2

311  
7 R-Ro 2

310  
5 R-Ro 2

309  
3 R-Ro 2

### 304. 7 R—Ro

= 10 Parts Dark Vermillion + 1 Part Light Vermillion.

303 = 3 Parts 304 + 1 Part White

302 = 2 " " + 1 " "

301 = 1 " " + 2 " "

300 = 1 " " + 4 " "

299 = 1 " " + 8 " "

### 308. 8 R—Ro 1

= 6 Parts Dark Vermillion + 1 Part English Red.

307 = 7 Parts 308 + 4 Parts White

306 = 4 " " + 7 " "

305 = 1 " " + 7 " "

271  
10 R-Rp 2

270  
8 R-Rp 2

269  
6 R-Rp 2

268  
4 R-Rp 2

### 312. 9 R—Ro 2

= 3 Parts Dark Vermillion + 5 Parts English Red.

311 = 7 Parts 312 + 4 Parts White

310 = 4 " " + 7 " "

309 = 1 " " + 6 " "

### 316. 10 R—Ro 3

= 15 Parts Cochineal Red + 11 Parts English Red + 2  
Parts Black.

315 = 3 Parts 315 + 2 Parts White

314 = 1 " " + 2 " "

313 = 1 " " + 5 " "



# R-Rp

# R-Ro

267  
9 R-Rp 1

266  
7 R-Rp 1

265  
5 R-Rp 1

264  
3 R-Rp

263  
7 R-Rp

262  
6 R-Rp

261  
5 R-Rp

260  
4 R-Rp

259  
3 R-Rp

258  
2 R-Rp

308  
8 R-Ro 1

307  
6 R-Ro 1

306  
4 R-Ro 1

305  
2 R-Ro 1

304  
7 R-Ro

303  
6 R-Ro

302  
5 R-Ro

301  
4 R-Ro

300  
3 R-Ro

299  
2 R-Ro

R  
Ro  
Or

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want only the C—Co, the Bg and the Rp to blend in their scheme. These, or any other combination for the object to be decorated is absolutely correct.

To show an instance in which we turn to the grey row (pages marked Gr) to select the tone let us take the 6 Cg 3, 5 Cg 3, 4 Cg 3, 3 Cg 3, 2 Cg 3, and the 1 Cg 3. These are numbers 732 to 737 on page 26. When we turn the movable dial on the wheel we find the harmonizing colors to be Bv, Gbb, and R. Select these tones in the 3rd degree of denseness, the same as the Cg. On page 43 the Bv group is represented, but not in the 3rd degree which we seek. Upon turning to the Gr rows on page 6 the Bv needed is found, numbers 129 to 134. The Gbb on page 36 in numbers 1024 to 1028, and finally the R group on page 11, numbers 293 to 298. Draw these cards from your box and see the beautiful combination of tones.

If a three color combination is desired we can use three of the four tone groups or we can select a three tone harmony by using the dial placed so that the three tone harmony indicator selects the shades. For example:—The green group on page 34 in the 2nd degree of depth, 4 G 2, 6 G 2, 8 G 2, numbers 950 to 952. With the three tone indicator of the dial placed at G the Bg and the Ro are our complimentary colors. The Bg 2 group on page 39 prove to be numbers 1110 to 1114, and the Ro 2 group in the middle row of page 13, numbers 331 to 335.

These three examples will be merely a guide from which one may select hundreds of color combinations pleasant to the eye and correct beyond dispute for any decorative purpose.

#### NOTE:—

We make no claim of perfection in the application of the mixing tables. They are herein given as a guide, as up to now no factory has turned out a product entirely uniform in shade, mixability, etc., nor do any two factories co-incide exactly in their lines of colors. Because of this it is impossible to give a formula which will under all circumstances be perfectly accurate. If judgment is used, however, the benefits and ease derived from the use of the mixing tables will far exceed the

Ro

Jr

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

jbb

3gg

ig

B

Bv

b



# Mixing Table for Chart 13

## 323. 7 Ro

= 10 Parts Dark Vermillion + 3 Parts Light Vermillion.

322 = 5 Parts 323 + 1 Part White

321 = Lightest Vermillion

320 = 2 Parts Lightest Vermillion + 1 Part White

319 = 2 " " " + 5 " "

318 = 1 " " " + 10 " "

317 = 1 " " " + 25 " "

For the most lightest tones, the lightest Vermillion has been replaced by a small amount of Orange.

Notation  
of the

Middle Row

## 330. 8 Ro 1

= 12 Parts Dark Vermillion + 6 Parts English Red.

329 = 8 Parts 330 + 3 Parts White

328 = 5 " " + 6 " "

327 = 3 " " + 7 " "

326 = 2 " " + 9 " "

325 = 1 " " + 8 " "

324 = 1 " " + 15 " "

## 335

9 Ro 2

## 334

7 Ro 2

## 333

5 Ro 2

## 332

3 Ro 2

## 331

1 Ro 2

## 335. 9 Ro 2

= 1 Part Dark Vermillion + 1 Part English Red.

334 = 3 Parts 335 + 2 Parts White

333 = 2 " " + 3 " "

332 = 1 " " + 6 " "

331 = 1 " " + 20 " "

## 340. 10 Ro 3

= 1 Part Dark Vermillion + 2 Parts Burnt Sienna.

339 = 3 Parts 340 + 2 Parts White

338 = 1 " " + 2 " "

337 = 2 " " + 7 " "

336 = 1 " " + 12 " "

## 330

8 Ro 1

## 329

7 Ro 1

## 328

6 Ro 1

## 327

5 Ro 1

## 326

4 Ro 1

## 325

3 Ro 1

## 324

2 Ro 1

## 346. 11 Ro 4

= 2 Parts Madder Lake + 1 Part Burnt Umber + 1 Part Vine Black.

345 = 3 Parts English Red + 1 Part Burnt Umber + 1 Part White

344 = 3 Parts 345 + 5 Parts White

343 = 2 " " + 7 " "

342 = 1 " " + 7 " "

341 = 1 " " + 30 " "



Rouge declinant  
à orange

**Ro**

Red inclining  
to orange

Rot nach Orange abweichend

323  
7 Ro

322  
6 Ro

321  
5 Ro

320  
4 Ro

319  
3 Ro

318  
2 Ro

317  
1 Ro

346  
11 Ro 4

345  
9 Ro 4

344  
7 Ro 4

343  
5 Ro 4

342  
3 Ro 4

341  
1 Ro 4

340  
10 Ro 3

339  
8 Ro 3

338  
6 Ro 3

337  
4 Ro 3

336  
2 Ro 3

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usual method of mixing and a great saving of time and money will be the result.

The Baumann Color Guide Sets come in three sizes:—

No. 1—consists of a 48 page book and box of 1359 color tone cards, size 3 x 4½ inches.

No. 2—consists of a 48 page book and 1359 color tone cards in three boxes, cards size 6 x 9½ inches.

No. 3—consists of a 48 page book and 1359 color tone cards in three boxes, cards size 9½ x 11½ inches.

Color cards can be secured at any time for refills as can extra pages for the book or any part of the various works of color made by Paul Baumann and imported by G. Plochere.

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LOS ANGELES

CALIFORNIA

Or

O

Oc

CO

C

Cg

Cgg

Gcc

Gc

Gb

ibb

Bgg

ig

B

Bv

b



# Mixing Table for Chart 14

## 367. 6 Or

= 11 Parts Orange + 1 Part Dark Vermillion.

366	=	7	Parts	367	+	2	Parts	White
365	=	7	"	"	+	6	"	"
364	=	1	"	"	+	2	"	"
363	=	1	"	"	+	5	"	"
362	=	1	"	"	+	17	"	"

## 373. 7 Or 1

= 7 Parts Orange + 3 Parts Light Burnt Ocher.

372	=	3	Parts	373	+	2	Parts	White
371	=	1	"	"	+	1	"	"
370	=	2	"	"	+	5	"	"
369	=	1	"	"	+	4	"	"
368	=	1	"	"	+	9	"	"

## 380. Or 2

Lightest, Burnt Ocher

379	=	2	Parts	Lightest	Burnt	Ocher	+	1	Part	White
378	=	1	"	"	"	"	+	1	"	"
377	=	1	"	"	"	"	+	2	"	"
376	=	1	"	"	"	"	+	4	"	"
375	=	1	"	"	"	"	+	6	"	"
374	=	1	"	"	"	"	+	12	"	"

## 385. 9 Or 3

= 1 Part Burnt Ocher + 2 Parts Burnt Sienna.

384	=	5	Parts	385	+	2	Parts	White
383	=	2	"	"	+	5	"	"
382	=	1	"	"	+	6	"	"
381	=	1	"	"	+	20	"	"

## 390. 10 Or 4

= 6 Parts Burnt Umber + 1 Part Burnt Sienna + 1 Part  
Cochineal Red.

389	=	3	Parts	390	+	2	Parts	White
388	=	1	"	"	+	2	"	"
387	=	1	"	"	+	5	"	"
386	=	1	"	"	+	15	"	"

## 395. 11 Or 5

= 4 Parts Burnt Umber + 1 Part Vine Black + 1 Part  
Cochineal Red.

394	=	2	Parts	395	+	1	Part	White
393	=	1	"	"	+	2	"	"
392	=	1	"	"	+	6	"	"
391	=	1	"	"	+	17	"	"

Notation  
of the  
Middle Row

385  
9 Or 3

384  
7 Or 3

383  
5 Or 3

382  
3 Or 3

381  
1 Or 3

380  
8 Or 2

379  
7 Or 2

378  
6 Or 2

377  
5 Or 2

376  
4 Or 2

375  
3 Or 2

374  
2 Or 2



Orange rougeâtre

**Or**

Orange, reddish

Orange, rötlich

373  
7 Or 1372  
6 Or 1371  
5 Or 1370  
4 Or 1369  
3 Or 1368  
2 Or 1367  
6 Or366  
5 Or365  
4 Or364  
3 Or363  
2 Or362  
1 Or395  
11 Or 5394  
9 Or 5393  
7 Or 5392  
5 Or 5391  
3 Or 5390  
10 Or 4389  
8 Or 4388  
6 Or 4387  
4 Or 4386  
2 Or 4

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# Mixing Table for Chart 15

## 352. 7 Ro—Or

= 5 Parts Orange + 2 Parts Dark Vermillion.  
 351 = 7 Parts 352 + 2 Parts White  
 350 = 3 " " + 2 " "  
 349 = 4 " " + 5 " "  
 348 = 2 " " + 5 " "  
 347 = 1 " " + 6 " "

## 356. 8 Ro—Or 1

= 3 Parts Orange + 1 Part Dark Vermillion + 1 Part  
 English Red + 2 Parts Burnt Ocher.  
 355 = 3 Parts 356 + 2 Parts White  
 354 = 2 " " + 5 " "  
 353 = 1 " " + 13 " "

## 360. 9 Ro—Or 2

= 1 Part English Red + 2 Parts Burnt Sienna.  
 359 = 3 Parts 360 + 2 Parts White  
 358 = 2 " " + 5 " "  
 357 = 1 " " + 10 " "

## 361. 10 Ro—Or 3

= 2 Parts Burnt Umber  
 + 3 Parts Burnt Sienna + 1 Part Cochineal Red.

## 400. 6 O—Or

= Reddish Orange

399 = 2 Parts 400 + 1 Part White  
 398 = 1 " " + 1 " "  
 397 = 1 " " + 2 " "  
 396 = 1 " " + 5 " "

## 403. 7 O—Or 1

= 9 Parts Reddish Orange + 1 Part Umber + 1 Part  
 Burnt Ocher.  
 402 = 1 Part 403 + 1 Part White  
 401 = 1 " " + 3 " "

## 406. 8 O—Or 2

= 7 Parts Reddish Orange + 3 Parts Umber + 4 Parts  
 Burnt Ocher.  
 405 = 1 Part 406 + 1 Part White  
 404 = 2 " " + 5 " "

## 410. 9 O—Or 3

= 3 Parts Burnt Ocher + 5 Parts Reddish Umber + 4  
 Parts Burnt Sienna.  
 409 = 3 Parts 410 + 2 Parts White  
 408 = 1 " " + 2 " "  
 407 = 1 " " + 7 " "

## 411. 10 O—Or 4

= 7 Parts Burnt Umber + 6 Parts Burnt Sienna + 1  
 Part Reddish Umber.

Notation

of the

Middle Row

411

10 O-Or 4

410

9 O-Or 3

409

7 O-Or 3

408

5 O-Or 3

407

3 O-Or 3

361

10 Ro-Or 3

360

9 Ro-Or 2

359

7 Ro-Or 2

358

5 Ro-Or 2

357

3 Ro-Or 2



Ro-Or

O-Or

356  
8 Ro-Or 1

355  
6 Ro-Or 1

354  
4 Ro-Or 1

353  
2 Ro-Or 1

352  
7 Ro-Or

351  
6 Ro-Or

350  
5 Ro-Or

349  
4 Ro-Or

348  
3 Ro-Or

347  
2 Ro-Or

406  
8 O-Or 2

405  
6 O-Or 2

404  
4 O-Or 2

403  
7 O-Or 1

402  
5 O-Or 1

401  
3 O-Or 1

400  
6 O-Or

399  
5 O-Or

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# Mixing Table for Chart 16

414 2 (continued)

415 2 (continued) Orange + 1 Part Chrome Yellow (mgn)

415 2	1 Part White	1 Part Yellow
415 3	1 Part White	1 Part Yellow
415 4	1 Part White	1 Part Yellow
415 5	1 Part White	1 Part Yellow
415 6	1 Part White	1 Part Yellow

6 0 1

416 2 (continued) Orange + 1 Part Chrome Yellow

416 2	1 Part White	1 Part Yellow
416 3	1 Part White	1 Part Yellow
416 4	1 Part White	1 Part Yellow
416 5	1 Part White	1 Part Yellow
416 6	1 Part White	1 Part Yellow

7 0 2

417 2 (continued) Orange + 1 Part Chrome Yellow

417 2	1 Part White	1 Part Yellow
417 3	1 Part White	1 Part Yellow
417 4	1 Part White	1 Part Yellow
417 5	1 Part White	1 Part Yellow
417 6	1 Part White	1 Part Yellow

8 0 3

418 2 (continued) Orange + 1 Part Chrome Yellow

418 2	1 Part White	1 Part Yellow
418 3	1 Part White	1 Part Yellow
418 4	1 Part White	1 Part Yellow
418 5	1 Part White	1 Part Yellow
418 6	1 Part White	1 Part Yellow

9 0 4

419 2 (continued) Orange + 1 Part Chrome Yellow

419 2	1 Part White	1 Part Yellow
419 3	1 Part White	1 Part Yellow
419 4	1 Part White	1 Part Yellow
419 5	1 Part White	1 Part Yellow
419 6	1 Part White	1 Part Yellow

10 0 5

420 2 (continued) Orange + 1 Part Chrome Yellow

420 2	1 Part White	1 Part Yellow
420 3	1 Part White	1 Part Yellow
420 4	1 Part White	1 Part Yellow
420 5	1 Part White	1 Part Yellow
420 6	1 Part White	1 Part Yellow

O

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Gc

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# Mixing Table for Chart 16

## 416. 5 0

= 5 Parts Reddish Orange + 1 Part Chrome Yellow (highly yellow).

415 = 5	Parts	416	+	2	Parts	White
414 = 3	"	"	+	5	"	"
413 = 2	"	"	+	9	"	"
412 = 1	"	"	+	12	"	"

## 421. 6 0 1

= 10 Parts Reddish Orange + 1 Part Chrome Yellow (highly yellow) + 1 Part Reddish Umber.

420 = 3	Parts	421	+	1	Part	White
419 = 1	"	"	+	1	"	"
418 = 2	"	"	+	5	"	"
417 = 1	"	"	+	7	"	"

Notation  
of the  
Middle Row

## 428. 7 0 2

= 10 Parts Reddish Orange + 2 Parts Chrome Yellow (highly yellow) + 3 Parts Reddish Umber.

427 = 3	Parts	428	+	1	Part	White
426 = 1	"	"	+	1	"	"
425 = 1	"	"	+	2	"	"
424 = 1	"	"	+	4	"	"
423 = 1	"	"	+	10	"	"
422 = 1	"	"	+	25	"	"

426 may be made absolutely fast by mixing about 10 Parts French Ocher with 1 Part of Burnt Ocher; 422 to 426 are let down by their admixture with White.

## 435. 8 0 3

= 6 Parts Reddish Orange + 1 Part Chrome Yellow (highly yellow) + 6 Parts Reddish Umber.

434 = 8	Parts	435	+	3	Parts	White
433 = 1	"	"	+	1	"	"
432 = 1	"	"	+	2	"	"
431 = 1	"	"	+	4	"	"
430 = 1	"	"	+	8	"	"
429 = 1	"	"	+	20	"	"

## 439. 9 0 4

= 1 Part Orange 439 + 10 Parts Reddish Umber.

438 = 5	Parts	439	+	4	Parts	White
437 = 1	"	"	+	3	"	"
436 = 1	"	"	+	10	"	"

428  
7 0 2

427  
6 0 2

426  
5 0 2

425  
4 0 2

424  
3 0 2

423  
2 0 2

422  
1 0 2



Orange

O  
Orange

Orange

421  
6 0 1

420  
5 0 1

419  
4 0 1

418  
3 0 1

417  
2 0 1

416  
5 0

415  
4 0

414  
3 0

413  
2 0

412  
1 0

439  
9 0 4

438  
7 0 4

437  
5 0 4

436  
3 0 4

435  
8 0 3

434  
7 0 3

433  
6 0 3

432  
5 0 3

431  
4 0 3

430  
3 0 3

429  
2 0 3

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## Mixing Table for Chart 17

444 10 0 2

1 Part Yellow Clay + 1 Part White Clay  
 444 10 0 2 1 Part Yellow Clay + 1 Part White Clay  
 444 10 0 2 1 Part Yellow Clay + 1 Part White Clay  
 444 10 0 2 1 Part Yellow Clay + 1 Part White Clay  
 444 10 0 2 1 Part Yellow Clay + 1 Part White Clay

450 11 0 2

1 Part Yellow Clay + 1 Part White Clay  
 450 11 0 2 1 Part Yellow Clay + 1 Part White Clay  
 450 11 0 2 1 Part Yellow Clay + 1 Part White Clay  
 450 11 0 2 1 Part Yellow Clay + 1 Part White Clay  
 450 11 0 2 1 Part Yellow Clay + 1 Part White Clay

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# Mixing Table for Chart 17

## 444. 10 O 5

= 1 Part Burnt Umber + 1 Part Reddish Umber.  
 443 = 5 Parts 444 + 3 Parts White  
 442 = 1 " " + 2 " "  
 441 = 1 " " + 6 " "  
 440 = 1 " " + 25 " "

## 450. 11 O 6

= 5 Parts Burnt Umber + 2 Parts Black.  
 449 = 3 Parts 450 + 2 Parts White  
 448 = 3 " " + 5 " "  
 447 = 1 " " + 4 " "  
 446 = 1 " " + 12 " "  
 445 = 1 " " + 60 " "

Notation  
of the  
Middle Row

## 455. 6 O—Oc

= 5 Parts Yellow Chalk + 1 Part Reddish Orange.  
 454 = 3 Parts Reddish Orange + 1 Part Chrome Yellow  
 (highly yellow).  
 453 = 2 Parts 454 + 1 Part White  
 452 = 1 " " + 2 " "  
 451 = 2 " " + 7 " "

458  
7 O—Oc 1

457  
5 O—Oc 1

456  
3 O—Oc 1

## 458. 7 O—Oc 1

= 4 Parts Yellow Chalk + 1 Part Reddish Orange + 2  
 Parts Reddish Umber.  
 457 = 2 Parts 458 + 1 Part White  
 456 = 1 " " + 2 " "

455  
6 O—Oc

454  
5 O—Oc

## 461, 8 O—Oc 2

= 3 Parts Yellow Chalk + 1 Part Burnt Umber.  
 460 = 3 Parts 461 + 2 Parts White  
 459 = 1 " " + 2 " "

453  
4 O—Oc

452  
3 O—Oc

## 464. 9 O—Oc 3

= 1 Part Yellow Chalk + 2 Parts Burnt Umber.  
 463 = 3 Parts 464 + 2 Parts White  
 462 = 1 " " + 2 " "

451  
2 O—Oc

## 465. 10 O—Oc 4

= 1 Part Yellow Chalk + 4 Parts Burnt Umber.

The Orange tones of this class, in their lighter shades, are better reproduced using Burnt Sienna for the Yellow Chalk inclines to the Citron Yellow tone by the addition of White. These colors are notably less light-proof than the best ones made with Chrome Yellow. The duller shades of these tones give a better coat of painting when mixed with French Ocher and Burnt Umber.



Orange

O

Orange

Orange

O—Oc

450  
11 O 6449  
9 O 6448  
7 O 6447  
5 O 6446  
3 O 6445  
1 O 6444  
10 O 5443  
8 O 5442  
6 O 5441  
4 O 5440  
2 O 5465  
10 O—Oc 4464  
9 O—Oc 3463  
7 O—Oc 3462  
5 O—Oc 3461  
8 O—Oc 2460  
6 O—Oc 2459  
4 O—Oc 2

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## Mixing Table for Chart 18

470. 2 Oz.

at 1 Part Orange + 1 Part Orange

Yellow highly yellow

470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

470. 2 Oz. 1

at 1 Part Orange + 1 Part Orange

Yellow highly yellow + 1 Part White

470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

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470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

470. 2 Oz. + 1 Part White

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## Mixing Table for Chart 18

### 470. 5 Oc

= 3 Parts Reddish Chrome Orange + 2 Parts Chrome Yellow (highly yellow).

469	=	2	Parts	470	+	1	Part	White
468	=	2	"	"	+	3	"	"
467	=	2	"	"	+	7	"	"
466	=	1	"	"	+	10	"	"

### 475. 6 Oc 1

= 5 Parts Reddish Chrome Orange + 3 Parts Chrome Yellow (highly yellow) + 1 Part Reddish Umber.

474	=	8	Parts	475	+	3	Parts	White
473	=	1	"	"	+	1	"	"
472	=	3	"	"	+	8	"	"
471	=	1	"	"	+	7	"	"

Notation  
of the  
Middle Row

### 482. 7 Oc 2

= 1 Part Reddish Chrome Orange + 1 Part Chrome Yellow (highly yellow) + 1 Part Reddish Umber.

481	=	3	Parts	482	+	1	Part	White
480	=	1	"	"	+	1	"	"
479	=	2	"	"	+	5	"	"
478	=	2	"	"	+	9	"	"
477	=	1	"	"	+	10	"	"
476	=	1	"	"	+	25	"	"

482  
7 Oc 2

481  
6 Oc 2

480  
5 Oc 2

479  
4 Oc 2

478  
3 Oc 2

477  
2 Oc 2

476  
1 Oc 2

482 and its let down can be made absolutely light-proof, but of very little covering capacity, by reproducing them with Sienna and the respective addition of White. Also this group and the following one may be advantageously mixed from different kinds of Ochers.

### 489. 8 Oc 3

= 1 Part Chrome Orange + 1 Part Chrome Yellow + 4 Parts Reddish Umber.

488	=	3	Parts	489	+	1	Part	White
487	=	1	"	"	+	1	"	"
486	=	3	"	"	+	5	"	"
485	=	3	"	"	+	10	"	"
484	=	1	"	"	+	6	"	"
483	=	1	"	"	+	13	"	"

### 494. 9 Oc 4

= 1 Part Chrome Yellow + 4 Parts Reddish Umber.

493	=	1	Part	494	+	1	Part	White
492	=	2	"	"	+	5	"	"
491	=	1	"	"	+	7	"	"
490	=	1	"	"	+	35	"	"



Orange declinant  
à citrin

Oc

Orange inclining  
to citrin

Orange nach Citrongelb abweichend

475  
6 Oc 1

474  
5 Oc 1

473  
4 Oc 1

472  
3 Oc 1

471  
2 Oc 1

470  
5 Oc

469  
4 Oc

468  
3 Oc

467  
2 Oc

466  
1 Oc

494  
9 Oc 4

493  
7 Oc 4

492  
5 Oc 4

491  
3 Oc 4

490  
1 Oc 4

489  
8 Oc 3

488  
7 Oc 3

487  
6 Oc 3

486  
5 Oc 3

485  
4 Oc 3

484  
3 Oc 3

483  
2 Oc 3

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# Mixing Table for Chart 19

## 499. 10 Oc 5

= 1 Part Chrome Yellow + 5 Parts Burnt Umber.  
 498 = 4 Parts 499 + 3 Parts White  
 497 = 3 " " + 7 " "  
 496 = 1 " " + 5 " "  
 495 = 1 " " + 13 " "

## 504. 11 Oc 6

= 1 Part Orange + 4 Parts Black + 2 Parts Burnt Umber.  
 503 = 4 Parts 504 + 3 Parts White  
 502 = 2 " " + 5 " "  
 501 = 1 " " + 6 " "  
 500 = 1 " " + 13 " "

## 508. 5 CO—Oc

= 30 Parts Yellow Chalk + 1 Part Reddish Orange  
 507 = 4 Parts Chrome Yellow (highly yellow) + 3  
 3 Parts Reddish Orange  
 506 = 5 Parts 507 + 2 Parts White  
 505 = 1 " " + 2 " "

## 511. 6 CO—Oc 1

= 36 Parts Yellow Chalk + 1 Part Reddish Umber.  
 510 = 2 Parts 511 + 1 Part White  
 509 = 1 " " + 2 " "

## 514. 7 CO—Oc 2

= 12 Parts Yellow Chalk + 1 Part Reddish Umber.  
 513 = 2 Parts 514 + 1 Part White  
 512 = 3 " " + 5 " "

## 517. 8 CO—Oc 3

= 4 Parts Yellow Chalk + 1 Part Reddish Umber.  
 516 = 5 Parts 517 + 2 Parts White  
 515 = 5 " " + 6 " "

## 520. 9 CO—Oc 4

= 2 Parts Yellow Chalk + 1 Part Burnt Umber.  
 519 = 5 Parts 520 + 3 Parts White  
 518 = 1 " " + 2 " "

## 521. 10 CO—Oc 4

= 3 Parts Yellow Chalk + 3 Parts Burnt Umber + 1 Part Black.

Similar tones which contain Yellow Chalk may be reproduced although not so fast in their condition, nor intense as the fore-going ones, by mixtures of Ochers, Chrome Yellow, Umber, etc.

Notation  
of the  
Middle Row

514  
7 CO-Oc 2

513  
5 CO-Oc 2

512  
3 CO-Oc 2

511  
6 CO-Oc 1

510  
4 CO-Oc 1

509  
2 CO-Oc 1

508  
5 CO-Oc

507  
4 CO-Oc

506  
3 CO-Oc

505  
2 CO-O



Orange declinant  
à citrin

Oc

Orange inclining  
to citrin

Orange nach Citrongelb abweichend

CO—Oc

504  
11 Oc 6

503  
9 Oc 6

502  
7 Oc 6

501  
Oc 6

500  
3 Oc 6

499  
10 Oc 5

498  
8 Oc 5

497  
6 Oc 5

496  
4 Oc 5

495  
2 Oc 5

521  
10 CO-Oc5

520  
9 CO-Oc4

519  
7 CO-Oc4

518  
5 CO-Oc4

517  
8 CO-Oc3

516  
6 CO-Oc3

515  
4 CO-Oc3

Oc

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# Mixing Table for Chart 20

234. 4 CO

as 2 Parts Chrome Yellow (light yellow) + 3 Parts  
Leadish Chrome Orange

235 as 2 Parts 212 + 3 Parts White

Portion  
of the  
Middle Row

236 2 CO 1

as 4 Parts 212 (light yellow) + 1 Part Orange  
as 1 Part 212 + 3 Parts White

237 2 CO 2

as 2 Parts 212 (light yellow) + 2 Parts Orange  
as 1 Part 212 + 1 Part White

238 1 CO 3

as 1 Part 212 (light yellow) + 3 Parts Orange  
as 1 Part 212 + 1 Part White

239 as 1 Part 212 + 4 Parts White

240 2 CO 4

as 4 Parts 212 (light yellow) + 1 Part Orange  
as 2 Parts 212 + 2 Parts White

241 as 1 Part 212 + 3 Parts White

242 1 CO 5

as 1 Part 212 (light yellow) + 4 Parts Orange  
as 1 Part 212 + 1 Part White

243 as 1 Part 212 + 5 Parts White

244 as 1 Part 212 + 6 Parts White

CO

C

Cg

Cgg

Gcc

Gc

Gb

Gbb

Bgg

Bg

B

Bv

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## Mixing Table for Chart 20

### 524. 4 CO

= 9 Parts Chrome Yellow (highly yellow) + 2 Parts  
Reddish Chrome Orange.

524 = 5 Parts 525 + 2 Parts White  
523 = 1 " " + 1 " "  
522 = 2 " " + 11 " "

Notation  
of the  
Middle Row

### 530. 5 CO 1

= 4 Parts Dark Chrome Yellow + 1 Part Orange.

529 = 3 Parts 530 + 1 Part White  
528 = 1 " " + 1 " "  
527 = 1 " " + 2 " "  
526 = 1 " " + 6 " "

### 535. 6 CO 2

= 8 Parts Dark Chrome Yellow + 1 Part Orange.  
+ 1 Part Reddish Umber.

534 = 4 Parts 535 + 1 Part White  
533 = 3 " " + 2 " "  
532 = 5 " " + 7 " "  
531 = 1 " " + 3 " "

### 542. 7 CO 3

= 10 Parts Dark Chrome Yellow + 1 Part Orange + 3  
Parts Reddish Umber.

541 = 7 Parts 542 + 2 Parts White  
540 = 3 " " + 2 " "  
539 = 3 " " + 4 " "  
538 = 2 " " + 5 " "  
537 = 1 " " + 6 " "  
536 = 1 " " + 13 " "

### 549. 8 CO 4

= 10 Parts Dark Chrome Yellow + 1 Part Orange + 7  
Parts Reddish Umber.

548 = 4 Parts 549 + 1 Part White  
547 = 3 " " + 2 " "  
546 = 5 " " + 6 " "  
545 = 2 " " + 5 " "  
544 = 1 " " + 4 " "  
543 = 1 " " + 9 " "

### 553. 9 CO 5

= 10 Parts Dark Chrome Yellow + 1 Part Orange + 1  
Part Reddish Umber + 8 Parts Burnt Umber.

552 = 6 Parts 553 + 5 Parts White  
551 = 2 " " + 5 " "  
550 = 1 " " + 7 " "  
8 CO 5" (552/553) = Light Umber

542  
7 CO 3

541  
6 CO 3

540  
5 CO 3

539  
4 CO 3

538  
3 CO 3

537  
2 CO 3

536  
1 CO 2

535  
6 CO 2

534  
5 CO 2

533  
4 CO 2

532  
3 CO 2

531  
2 CO 2



Jaune

CO  
Gelb

Yellow

530  
5 CO 1529  
4 CO 1528  
3 CO 1527  
2 CO 1526  
1 CO 1525  
4 CO524  
3 CO523  
2 CO522  
1 CO553  
9 CO 5552  
7 CO 5551  
5 CO 5550  
3 CO 5549  
8 CO 4548  
7 CO 4547  
6 CO 4546  
5 CO 4545  
4 CO 4544  
3 CO 4543  
2 CO 4

CO

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## Mixing Table for Chart 21

228. 10 CO 8  
 1 Part Dark Chrome Yellow + 2 Parts Reddish Under  
 + 6 Parts Dark Under  
 229. 10 CO 9  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 230. 10 CO 10  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 231. 10 CO 11  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue

232. 10 CO 12  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 233. 10 CO 13  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 234. 10 CO 14  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 235. 10 CO 15  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue

236. 10 CO 16  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 237. 10 CO 17  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 238. 10 CO 18  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue

239. 10 CO 19  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 240. 10 CO 20  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 241. 10 CO 21  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue

242. 10 CO 22  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 243. 10 CO 23  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 244. 10 CO 24  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue

245. 10 CO 25  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 246. 10 CO 26  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 247. 10 CO 27  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue

248. 10 CO 28  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 249. 10 CO 29  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 250. 10 CO 30  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue

251. 10 CO 31  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 252. 10 CO 32  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 253. 10 CO 33  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue

254. 10 CO 34  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 255. 10 CO 35  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue  
 256. 10 CO 36  
 1 Part Dark Chrome Yellow + 2 Parts White or 12 Parts  
 Dark Green + 6 Parts Ultramarine Blue

CO

C

Cg

Cgg

Gcc

Gc

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Gbb

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Bv

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# Mixing Table for Chart 21

## 558. 10 CO 6

= 1 Part Dark Chrome Yellow + 2 Parts Reddish Umber  
+ 6 Parts Dark Umber.

557 = 13 Parts 558 + 9 Parts White or = 15 Parts  
Dark Ocher + 2 Parts Ultramarine Blue

556 = 1 Part 558 + 2 Parts White

555 = 1 " " + 5 " "

554 = 1 " " + 17 " "

## 564. 11 CO 7

= 1 Part Dark Chrome Yellow + 6 Parts Dark Umber +  
1 Part Black.

563 = 9 Parts 564 + 5 Parts White

562 = 9 " " + 13 " "

561 = 1 " " + 4 " "

560 = 1 " " + 10 " "

559 = 1 " " + 35 " "

8 CO 7 (562/563) = 5 Parts Dark Ocher + 1 Part  
Ultramarine Blue.

## 567. 4 Co—CO

= 2 Parts Chrome Yellow (highly yellow) + 3 Parts  
Yellow Chalk.

566 = 8 Parts Chrome Yellow (highly yellow) + 1  
Part Chrome Yellow (medium)

565 = 8 Parts 566 + 9 Parts White

## 571. 5 Co—CO 1

= 12 Parts Chrome Yellow (highly yellow) + 15 Parts  
Yellow Chalk + 1 Part Reddish Umber.

570 = 13 Parts 571 + 8 Parts White

569 = 7 " " + 11 " "

568 = 5 " " + 16 " "

## 574. 6 Co—CO 2

= 2 Parts Chrome Yellow (highly yellow) + 3 Parts  
Yellow Chalk + 1 Part Reddish Umber.

573 = 3 Parts 574 + 4 Parts White

572 = 1 " " + 9 " "

## 577. 7 Co—CO 3

= 1 Part Chrome Yellow + 1 Part Yellow Chalk + 1  
Part Reddish Umber.

576 = 9 Parts 577 + 11 Parts White

575 = 1 " " + 4 " "

## 580. 8 Co—CO 4

= 2 Parts Chrome Yellow + 2 Parts Yellow Chalk + 2  
Parts Reddish Umber + 1 Part Dark Umber.

579 = 9 Parts 580 + 5 Parts White

578 = 1 " " + 2 " "

## 583. 9 Co—CO 5

= 3 Parts Chrome Yellow + 3 Parts Yellow Chalk + 5  
Parts Burnt Umber + 1 Part Black.

582 = 5 Parts 583 + 4 Parts White

581 = 2 " " + 5 " "

## 584. 10 Co—CO 6

= 1 Part Chrome Yellow + 1 Part Yellow Chalk + 2  
Parts Burnt Umber + 1 Part Black.

Notation

of the

Middle Row

574

6 Co-CO 2

573

4 Co-CO 2

572

2 Co-CO 2

571

5 Co-CO 1

570

4 Co-CO 1

569

3 Co-CO 1

568

2 Co-CO 1

567

4 Co-CO

566

3 Co-CO

565

2 Co-CO



Jaune

CO

Yellow

Gelb

Co—CO

564  
11 CO 7563  
9 CO 7562  
7 CO 7551  
5 CO 7560  
3 CO 7559  
1 CO 7558  
10 CO 6557  
8 CO 6556  
6 CO 6555  
4 CO 6554  
2 CO 6584  
10 Co-CO 6583  
9 Co-CO 5582  
7 Co-CO 5581  
5 Co-CO 5580  
8 Co-CO 4579  
6 Co-CO 4578  
4 Co-CO 4577  
7 Co-CO 3576  
5 Co-CO 3575  
3 Co-CO 3

CO

CO

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# Mixing Table for Chart 22

## 590. 3 Co

= 3 Parts Chrome Yellow (medium) + 1 Part Chrome Yellow (highly yellow).

589 =	5	Parts	590	+	2	Parts	White
588 =	3	"	"	+	4	"	"
587 =	3	"	"	+	8	"	"
586 =	1	"	"	+	6	"	"
585 =	1	"	"	+	16	"	"

## 594. 4 Co 1

= 2 Parts Chrome Yellow (medium) + 1 Part Chrome Yellow (highly yellow) + 1 Part Sienna.

593 =	5	Parts	594	+	7	Parts	White
592 =	1	"	"	+	4	"	"
591 =	1	"	"	+	12	"	"

## 598. 5 Co 2

= 6 Parts Chrome Yellow (medium) + 6 Parts Chrome Yellow (highly yellow) + 3 Parts Sienna + 2 Parts Dark Umber.

597 =	5	Parts	598	+	4	Parts	White
596 =	1	"	"	+	3	"	"
595 =	1	"	"	+	10	"	"

## 604. 6 Co 3

= 3 Parts Chrome Yellow + 1 Part Sienna + 2 Parts Dark Umber.

603 =	2	Parts	604	+	1	Part	White
602 =	2	"	"	+	3	"	"
601 =	1	"	"	+	4	"	"
600 =	1	"	"	+	8	"	"
599 =	1	"	"	+	20	"	"

## 610. 7 Co 4

= 7 Parts Chrome Yellow + 5 Parts Dark Umber.

609 =	3	Parts	610	+	2	Parts	White
608 =	3	"	"	+	5	"	"
607 =	2	"	"	+	7	"	"
606 =	1	"	"	+	7	"	"
605 =	1	"	"	+	17	"	"

## 614. 8 Co 5

= 3 Parts Chrome Yellow + 5 Parts Dark Umber.

613 =	3	Parts	614	+	5	Parts	White
612 =	1	"	"	+	6	"	"
611 =	1	"	"	+	20	"	"

The lightest tones of the two last groups are made of a somewhat higher intensity.

Notation

of the

Middle Row

604

6Co 3

603

5 Co 3

602

4 Co 3

601

3 Co 3

600

2 Co 3

599

1 Co 3

598

5 Co 2

597

4 Co 2

566

3 Co 2

565

2 Co 2



Citrin declinant  
à orange

Co

Citrin inclining  
to orange

Citrongelb nach Orange abweichend

594  
4 Co 1

593  
3 Co 1

592  
2 Co 1

591  
1 Co 1

590  
3 Co

589  
2½ Co

588  
2 Co

587  
1½ Co

586  
1 Co

585  
½ Co

614  
8 Co 5

613  
6 Co 5

612  
4 Co 5

611  
2 Co 5

610  
7 Co 4

609  
6 Co 4

608  
5 Co 4

607  
4 Co 4

606  
3 Co 4

605  
2 Co 4

Co

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## Mixing Table for Cement

Table 1 - Cement Mortar

This table gives the proportions of cement and sand for making mortar of various strengths.

Strength	Cement (Parts)	Sand (Parts)
1000	1	3
1500	1	2
2000	1	1.5
2500	1	1
3000	1	0.75

Table 2 - Concrete

This table gives the proportions of cement, sand, and gravel for making concrete of various strengths.

Strength	Cement (Parts)	Sand (Parts)	Gravel (Parts)
1000	1	2	3
1500	1	1.5	2.5
2000	1	1	2
2500	1	0.75	1.5
3000	1	0.5	1

Table 3 - Mortar

This table gives the proportions of cement and sand for making mortar of various strengths.

Strength	Cement (Parts)	Sand (Parts)
1000	1	3
1500	1	2
2000	1	1.5
2500	1	1
3000	1	0.75

Table 4 - Concrete

This table gives the proportions of cement, sand, and gravel for making concrete of various strengths.

Strength	Cement (Parts)	Sand (Parts)	Gravel (Parts)
1000	1	2	3
1500	1	1.5	2.5
2000	1	1	2
2500	1	0.75	1.5
3000	1	0.5	1

Table 5 - Mortar

This table gives the proportions of cement and sand for making mortar of various strengths.

Strength	Cement (Parts)	Sand (Parts)
1000	1	3
1500	1	2
2000	1	1.5
2500	1	1
3000	1	0.75

Table 6 - Concrete

This table gives the proportions of cement, sand, and gravel for making concrete of various strengths.

Strength	Cement (Parts)	Sand (Parts)	Gravel (Parts)
1000	1	2	3
1500	1	1.5	2.5
2000	1	1	2
2500	1	0.75	1.5
3000	1	0.5	1

Co

C

Cg

Cgg

Gcc

Gc

Gb

ibb

ggg

g

B

v

b



# Mixing Table for Chart 23

## 619. 9 Co 6

= 1 Part Chrome Yellow + 4 Parts Dark Umber.  
 618 = 3 Parts 619 + 4 Parts White  
 617 = 2 " " + 9 " "  
 616 = 1 " " + 13 " "  
 615 = 1 " " + 40 " "

## 624. 10 Co 7

= 1 Part Chrome Yellow + 10 Parts Dark Umber.  
 623 = 2 Parts 624 + 3 Parts White  
 622 = 1 Part 624 + 4 Parts White or 5 Parts French  
 Ocher + 1 Part Black  
 621 = 1 Part 624 + 11 Parts White  
 620 = 1 " " + 35 " "

## 629. 11 Co 8

Notation  
of the  
Middle Row

= 1 Part Chrome Yellow + 8 Parts Dark Umber + 4  
 Parts Black.  
 628 = 1 Part 629 + 1 Part White  
 627 = 1 Part 629 + 3 Parts White or 2 Parts French  
 Ocher + 1 Part Black  
 626 = 1 Part 629 + 7 Parts White  
 625 = 1 " " + 17 " "  
 All of the lighter tones in the last groups are made  
 more intensive.

629  
11 Co 8

628  
9 Co 8

627  
7 Co 8

## 632. 2 C—Co

= 3 Parts Chrome Yellow (medium) + 4 Parts Chrome  
 Yellow (light).  
 631 = 3 Parts 632 + 2 Parts White  
 630 = 1 " " + 4 " "

626  
5 Co 8

625  
3 Co 8

## 635. 3 C—Co 1

= 10 Parts Chrome Yellow (medium) + 10 Parts Dark  
 Chrome Yellow + 1 Part Zinc Green.  
 634 = 1 Part 635 + 1 Part White  
 633 = 1 " " + 6 " "

## 638. 4 C—Co 2

= 40 Parts Dark Chrome Yellow + 1 Part Zinc Green.  
 637 = 2 Parts 638 + 1 Part White  
 636 = 5 " " + 7 " "

## 641. 5 C—Co 3

= 30 Parts Dark Chrome Yellow + 2 Parts Light Umber  
 + 1 Part Zinc Green.  
 640 = 4 Parts 641 + 1 Part White  
 639 = 5 " " + 4 " "



Citrin declinant  
à orange

**Co**

Citrin inclining  
to orange

Citrongelb nach Orange abweichend

**C—Co**

624  
10 Co 7

623  
8 Co 7

622  
6 Co 7

621  
4 Co 7

620  
2 Co 7

619  
9 Co 6

618  
7 Co 6

617  
5 Co 6

616  
3 Co 6

615  
1 Co 6

641  
5 C-Co 3

640  
4 C-Co 3

639  
3 C-Co 3

638  
4 C-Co 2

637  
3 C-Co 2

636  
2 C-Co 2

635  
3 C-Co 1

634  
2 C-Co 1

633  
1 C-Co 1

632  
2 C-Co

631  
1½ C-Co

630  
1 C-Co

**Co**

**C**

**Cg**

**Cgg**

**Gcc**

**Gc**

**Gb**

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# Mixing Table for Chart 24

## 644. 6 C—Co 4

= 15 Parts Dark Chrome Yellow + 1 Part Dark Umber.  
 643 = 3 Parts 644 + 2 Parts White  
 642 = 1 " " + 3 " "

## 647. " 7 C—Co " 5

= 8 Parts Dark Chrome Yellow + 1 Part Dark Umber.  
 646 = 3 Parts 647 + 2 Parts White  
 645 = 1 " " + 2 " "

## 650. 8 C—Co 6

= 3 Parts Dark Chrome Yellow + 1 Part Dark Umber.  
 649 = 3 Parts 650 + 2 Parts White  
 648 = 3 " " + 5 " "

## 651. " 9 C—Co " 7

= 1 Part Dark Chrome Yellow + 1 Part Dark Umber.

Notation  
of the  
Middle Row

663  
4 C 2

662  
3 C 2

661  
2 C 2

## 655. 2' C

= Chrome Yellow (light)

654 = 3 Parts Chrome Yellow (light) + 2 Parts White  
 653 = 3 " " " " + 8 " "  
 652 = 1 " " " " + 10 " "

The lightest tones are made somewhat more intensive although of lesser covering power when prepared with Zinc Yellow.

## 660. 3 C 1

= 9 Parts Chrome Yellow (light) + 10 Parts Dark Chrome Yellow + 1 Part Zinc Green.

659 = 2 Parts 660 + 1 Part White  
 658 = 3 " " + 4 " "  
 657 = 2 " " + 5 " "  
 656 = 1 " " + 6 " "

660  
3 C 1

659  
2 1/2 C 1

658  
2 C 1

657  
1 1/2 C 1

656  
1 C 1

## 663. 4 C 2

= 11 Parts Dark Chrome Yellow + 1 Part Sienna + 1 Part Zinc Green.

662 = 3 Parts 663 + 2 Parts White  
 661 = 1 " " + 2 " "

655  
2 C

## 668. 5 C 3

= 5 Parts Dark Chrome Yellow + 2 Parts Sienna + 2 Parts Zinc Green.

667 = 5 Parts 668 + 3 Parts White  
 666 = 3 " " + 5 " "  
 665 = 2 " " + 9 " "  
 664 = 1 " " + 13 " "

654  
1 1/2 C

653  
1 C

652  
1/2 C

## 673. 6 C 4

= 5 Parts Dark Chrome Yellow + 4 Parts Sienna + 1 Part Brilliant Green.

672 = 9 Parts 673 + 5 Parts White  
 671 = 3 " " + 4 " "  
 670 = 1 " " + 3 " "  
 669 = 1 " " + 6 " "



Jaune citron (Citrin) **C** Citron-yellow (Citrin)

Citrongelb

**C—Co**

651  
9 C-Co 7

650  
8 C-Co 6

649  
6 C-Co 6

648  
5 C-Co 6

647  
7 C-Co 5

646  
5 C-Co 5

645  
3 C-Co 5

644  
6 C-Co 4

643  
4 C-Co 4

642  
2 C-Co 4

673  
6 C 4

672  
5 C 4

671  
4 C 4

670  
3 C 4

669  
2 C 4

668  
5 C 3

667  
4 C 3

666  
3 C 3

665  
2 C 3

664  
1 C 3

**C**  
**Cg**

**Cgg**

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## Mixing Table for Chart 25

Chart 25 is a color chart used for color calibration. It contains 24 color patches arranged in a 4x6 grid. The patches are labeled with numbers 1 through 24. The colors range from primary colors to skin tones and neutrals.

1. Blue 2. Yellow 3. Cyan 4. Magenta 5. Red 6. Green 7. Black 8. White 9. Skin 10. Skin 11. Skin 12. Skin 13. Skin 14. Skin 15. Skin 16. Skin 17. Skin 18. Skin 19. Skin 20. Skin 21. Skin 22. Skin 23. Skin 24. Skin

25. Blue 26. Yellow 27. Cyan 28. Magenta 29. Red 30. Green 31. Black 32. White 33. Skin 34. Skin 35. Skin 36. Skin 37. Skin 38. Skin 39. Skin 40. Skin 41. Skin 42. Skin 43. Skin 44. Skin 45. Skin 46. Skin 47. Skin 48. Skin

49. Blue 50. Yellow 51. Cyan 52. Magenta 53. Red 54. Green 55. Black 56. White 57. Skin 58. Skin 59. Skin 60. Skin 61. Skin 62. Skin 63. Skin 64. Skin 65. Skin 66. Skin 67. Skin 68. Skin 69. Skin 70. Skin 71. Skin 72. Skin

73. Blue 74. Yellow 75. Cyan 76. Magenta 77. Red 78. Green 79. Black 80. White 81. Skin 82. Skin 83. Skin 84. Skin 85. Skin 86. Skin 87. Skin 88. Skin 89. Skin 90. Skin 91. Skin 92. Skin 93. Skin 94. Skin 95. Skin 96. Skin 97. Skin 98. Skin 99. Skin 100. Skin

101. Blue 102. Yellow 103. Cyan 104. Magenta 105. Red 106. Green 107. Black 108. White 109. Skin 110. Skin 111. Skin 112. Skin 113. Skin 114. Skin 115. Skin 116. Skin 117. Skin 118. Skin 119. Skin 120. Skin 121. Skin 122. Skin 123. Skin 124. Skin 125. Skin 126. Skin 127. Skin 128. Skin 129. Skin 130. Skin

131. Blue 132. Yellow 133. Cyan 134. Magenta 135. Red 136. Green 137. Black 138. White 139. Skin 140. Skin 141. Skin 142. Skin 143. Skin 144. Skin 145. Skin 146. Skin 147. Skin 148. Skin 149. Skin 150. Skin 151. Skin 152. Skin 153. Skin 154. Skin 155. Skin 156. Skin 157. Skin 158. Skin 159. Skin 160. Skin 161. Skin 162. Skin 163. Skin 164. Skin 165. Skin 166. Skin 167. Skin 168. Skin 169. Skin 170. Skin

171. Blue 172. Yellow 173. Cyan 174. Magenta 175. Red 176. Green 177. Black 178. White 179. Skin 180. Skin 181. Skin 182. Skin 183. Skin 184. Skin 185. Skin 186. Skin 187. Skin 188. Skin 189. Skin 190. Skin 191. Skin 192. Skin 193. Skin 194. Skin 195. Skin 196. Skin 197. Skin 198. Skin 199. Skin 200. Skin 201. Skin 202. Skin 203. Skin 204. Skin 205. Skin 206. Skin 207. Skin 208. Skin 209. Skin 210. Skin 211. Skin 212. Skin 213. Skin 214. Skin 215. Skin 216. Skin 217. Skin 218. Skin 219. Skin 220. Skin 221. Skin 222. Skin 223. Skin 224. Skin 225. Skin 226. Skin 227. Skin 228. Skin 229. Skin 230. Skin 231. Skin 232. Skin 233. Skin 234. Skin 235. Skin 236. Skin 237. Skin 238. Skin 239. Skin 240. Skin 241. Skin 242. Skin 243. Skin 244. Skin 245. Skin 246. Skin 247. Skin 248. Skin 249. Skin 250. Skin

C

Cg

Cgg

Gcc

Gc

Gb

Gbb

Bgg

Bg

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b

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## Mixing Table for Chart 25

### 677. 7 C 5

= 3 Parts Dark Chrome Yellow + 6 Parts Sienna + 2 Parts Brilliant Green.

676 = 9 Parts 677 + 8 Parts White

675 = 1 " " + 4 " "

674 = 1 " " + 20 " "

### 681. 8 C 6

= 1 Part Chrome Yellow + 1 Part Black.

680 = 1 Part 677 + 1 Part White

679 = 3 " " + 8 " "

678 = 1 " " + 10 " "

5 C 6 (678/679) = 1 Part Green Earth + 2 Parts French Ocher

Notation  
of the  
Middle Row

### 685. 9 C 7

= 3 Parts Chrome Yellow + 4 Parts Black + 1 Part Dark Umber.

684 = 5 Parts 685 + 4 Parts White

683 = 3 " " + 7 " "

682 = 1 " " + 6 " "

### 690. 10 C 8

= 1 Part Chrome Yellow + 4 Parts Black + 1 Part Dark Umber.

689 = 2 Parts 690 + 1 Part White or 3 Parts Light Umber + 1 Part Green Earth

688 = 3 Parts 690 + 5 Parts White

687 = 2 " " + 9 " "

686 = 1 " " + 13 " "

### 696. 11 C 9

= 1 Part Chrome Yellow + 7 Parts Black + 2 Parts Dark Umber.

695 = 5 Parts 696 + 3 Parts White

694 = 1 " " + 2 " "

693 = 1 " " + 6 " "

692 = 1 " " + 17 " "

691 = 1 " " + 60 " "

### 699. 2 C—Cg

= 15 Parts Light Chrome Yellow + 1 Part Schweinfurt Green.

698 = 4 Parts 699 + 3 Parts White

697 = 3 " " + 8 " "

### 702. 3 C—Cg 1

= 4 Parts Light Chrome Yellow + 1 Part Dark Zinc Green.

701 = 5 Parts 702 + 2 Parts White

700 = 3 " " + 5 " "

### 705. 4 C—Cg 2

= 3 Parts Chrome Yellow (highly yellow) + 1 Part Dark Zinc Green.

704 = 4 Parts 705 + 3 Parts White

703 = 5 " " + 9 " "

### 708. 5 C—Cg 3

= 3 Parts Chrome Yellow (highly yellow) + 2 Parts Dark Zinc Green + 1 Part Sienna.

707 = 2 Parts 708 + 1 Part White

706 = 2 " " + 3 " "

696  
11 C 9

695  
9 C 9

694  
7 C 9

693  
5 C 9

692  
3 C 9

681  
1 C 9

690  
10 C 8

689  
8 C 8

688  
6 C 8

687  
4 C 8

686  
2 C 8



Jaune citron (Citrin) **C** Citron-yellow (Citrin)

Citrongelb

**C—Cg**

685  
9 C 7

684  
7 C 7

683  
5 C 7

682  
3 C 7

681  
8 C 6

680  
6 C 6

679  
4 C 6

678  
2 C 6

677  
7 C 5

676  
5 C 5

675  
3 C 5

674  
1 C 5

708  
5 C-Cg 3

707  
4 C-Cg 3

706  
3 C-Cg 3

705  
4 C-Cg 2

704  
3 C-Cg 2

703  
2 C-Cg 2

702  
3 C-Cg 1

701  
2½ C-Cg 1

700  
2 C-Cg 1

699  
2 C-Cg

698  
1½ C-Cg

697  
1 C-Cg

**C**

**Cg**

**Cgg**

**Gcc**

**Gc**

**Gb**

**Gbb**

**Bgg**

**Bg**

**B**

**Bv**

**b**

**v**

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**v**



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## Mixing Table for Chart 26

### 711. 6 C—Cg 4

= 1 Part Chrome Yellow (highly yellow) + 1 Part  
Dark Zinc Green + 1 Part Sienna.  
710 = 4 Parts 711 + 5 Parts White  
709 = 1 " " + 6 " "

### 714. 7 C—Cg 5

= 1 Part Chrome Yellow (highly yellow) + 1 Part  
Brilliant Green + 2 Parts Sienna.  
713 = 6 Parts 714 + 5 Parts White  
712 = 1 " " + 4 " "

### 717. 8 C—Cg 6

= 1 Part Chrome Yellow + 1 Part Brilliant Green +  
1 Part Dark Umber.  
716 = 1 Part 717 + 1 Part White  
715 = 1 " " + 3 " "

### 718. 9 C—Cg 7

= 1 Part Chrome Yellow + 2 Parts Brilliant Green + 2  
Parts Dark Umber.  
Instead of the fading brilliant Green, Chrome Green  
may be used although this mixture is somewhat duller  
than the other.

### 724. 3 Cg

= 4 Parts Chrome Yellow (light) + 1 Part Imitation of  
Schweinfurt Green.  
723 = 8 Parts 724 + 1 Part White  
722 = 5 " " + 6 " "  
721 = 3 " " + 8 " "  
720 = 2 " " + 11 " "  
719 = 1 " " + 15 " "

### 727. 4 Cg 1

= 2 Parts Dark Chrome Yellow + 1 Part Light Zinc  
Green.  
726 = 2 Parts 727 + 1 Part White  
725 = 1 " " + 2 " "

### 731. 5 Cg 2

= 6 Parts Dark Chrome Yellow + 3 Parts Dark Zinc  
Green + 1 Part Sienna.  
730 = 5 Parts 731 + 2 Parts White  
729 = 3 " " + 4 " "  
728 = 1 " " + 3 " "

### 737. 6 Cg 3

= 6 Parts Dark Chrome Yellow + 2 Parts Dark Zinc  
Green + 1 Part Brilliant Green + 3 Parts  
Sienna.  
736 = 1 Part 737 + 3 Parts White  
735 = 1 " " + 1 " "  
734 = 3 " " + 5 " "  
733 = 1 " " + 6 " "  
732 = 1 " " + 17 " "

Notation

of the

Middle Row

727  
4 Cg 1

726  
3 Cg 1

725  
2 Cg 1

724  
3 Cg

723  
2½ Cg

722  
2 Cg

721  
1½ Cg

720  
1 Cg

719  
½ Cg



Jaune verdâtre **Cg** Greenish-yellow  
Citrongelb, grünlich

**C—Cg**

718  
9 C-Cg 7

717  
8 C-Cg 6

716  
6 C-Cg 6

715  
4 C-Cg 6

714  
7 C-Cg 5

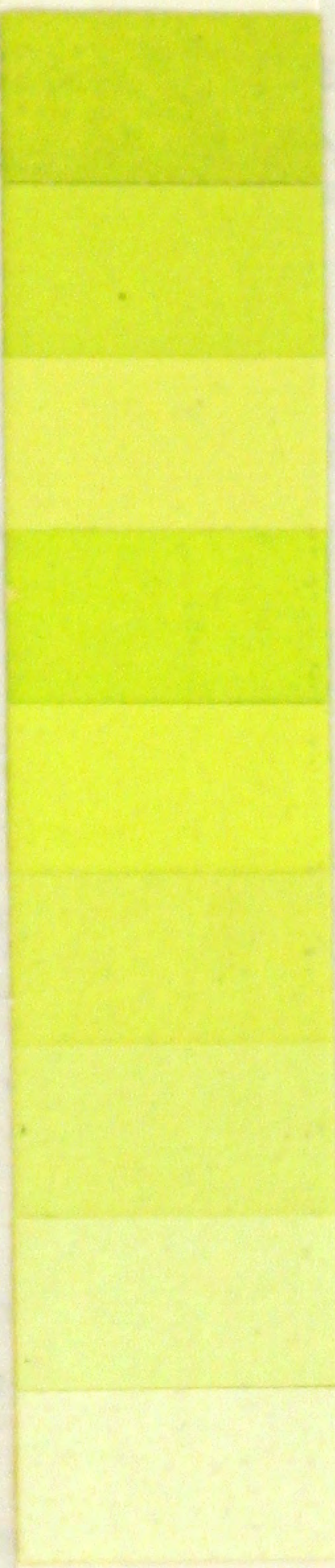
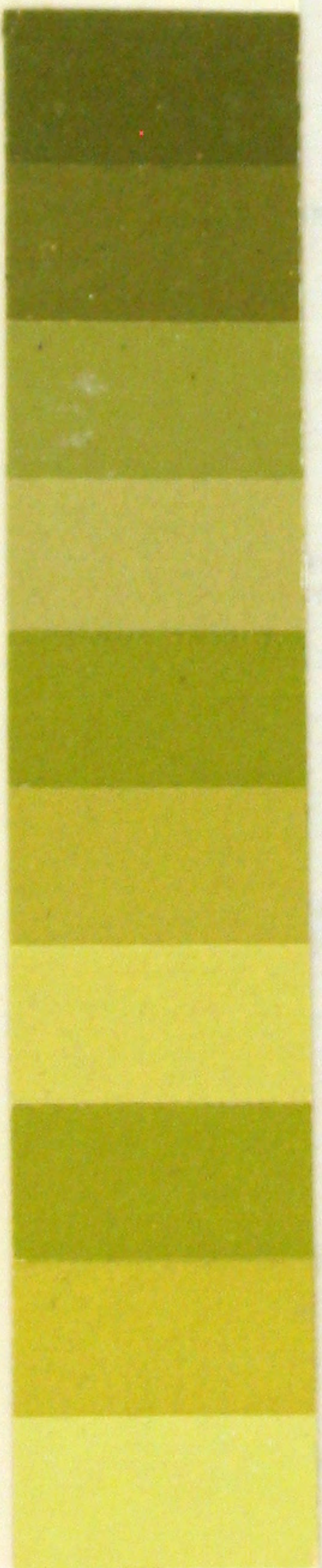
713  
5 C-Cg 5

712  
3 C-Cg 5

711  
6 C-Cg 4

710  
4 C-Cg 4

709  
2 C-Cg 4



737  
6 Cg 3

736  
5 Cg 3

735  
4 Cg 3

734  
3 Cg 3

733  
2 Cg 3

732  
1 Cg 3

731  
5 Cg 2

730  
4 Cg 2

729  
3 Cg 2

728  
2 Cg 2

Cg

Cgg

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# Mixing Table for Chroma 27

7A3. 7 Cg 4

1 Part Dark Chrome Yellow + 1 Part Dark Zinc Green + 5 Parts Brilliant Green + 6 Parts

7A3	1 Part White
7A4	1 Part White
7A5	1 Part White
7A6	1 Part White
7A7	1 Part White
7A8	1 Part White
7A9	1 Part White
7B0	1 Part White

7B1. 3 Cg 2

1 Part Dark Chrome Yellow + 1 Part Dark Zinc Green + 5 Parts Brilliant Green + 6 Parts

7B1	1 Part White
7B2	1 Part White
7B3	1 Part White
7B4	1 Part White
7B5	1 Part White
7B6	1 Part White
7B7	1 Part White
7B8	1 Part White

7B9. 10 Cg 7

1 Part Dark Chrome Yellow + 1 Part Dark Zinc Green + 5 Parts Brilliant Green + 6 Parts

7B9	1 Part White
7C0	1 Part White
7C1	1 Part White
7C2	1 Part White
7C3	1 Part White
7C4	1 Part White
7C5	1 Part White
7C6	1 Part White

7C7. 11 Cg 8

1 Part Dark Chrome Yellow + 1 Part Dark Zinc Green + 5 Parts Brilliant Green + 6 Parts

Cg

Cgg

Gcc

Gc

Gb

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## Mixing Table for Chart 27

### 743. 7 Cg 4

= 4 Parts Dark Chrome Yellow + 1 Part Dark Zinc Green + 2 Parts Brilliant Green + 6 Parts Sienna.

742	=	4	Parts	743	+	1	Part	White
741	=	5	"	"	+	4	"	"
740	=	4	"	"	+	7	"	"
739	=	2	"	"	+	7	"	"
738	=	1	"	"	+	8	"	"

### 747. 8 Cg 5

= 2 Parts Dark Chrome Yellow + 1 Part Dark Zinc Green + 2 Parts Brilliant Green + 6 Parts Sienna.

746	=	2	Parts	747	+	1	Part	White
745	=	1	"	"	+	2	"	"
744	=	1	"	"	+	10	"	"

### 752. 9 Cg 6

= 2 Parts Dark Chrome Yellow + 3 Parts Brilliant Green + 6 Parts Sienna + 2 Parts Burnt Umber.

751	=	3	Parts	752	+	2	Parts	White
750	=	1	"	"	+	2	"	"
749	=	1	"	"	+	6	"	"
748	=	1	"	"	+	30	"	"

### 757. 10 Cg 7

= 1 Part Dark Chrome Yellow + 1 Part Brilliant Green + 20 Parts Burnt Umber + 2 Parts Black.

756	=	3	Parts	757	+	2	Parts	White
755	=	1	"	"	+	2	"	"
754	=	2	"	"	+	9	"	"
753	=	1	"	"	+	13	"	"

### 762. 11 Cg 8

= 1 Part Dark Chrome Yellow + 2 Parts Dark Umber + 6 Parts Black.

761	=	9	Parts	762	+	5	Parts	White
760	=	2	"	"	+	3	"	"
759	=	1	"	"	+	4	"	"
758	=	1	"	"	+	13	"	"

The lighter tones of the let down are made more intense by mixing them with Chrome Yellow.

Notation  
of the  
Middle Row

752  
9 Cg 6

751  
7 Cg 6

750  
5 Cg 6

749  
3 Cg 6

748  
1 Cg 6



Jaune verdâtre      **Cg**      Greenish-yellow  
Citrongelb, grünlich

747  
8 Cg 5

746  
6 Cg 5

745  
4 Cg 5

744  
2 Cg 5

743  
7 Cg 4

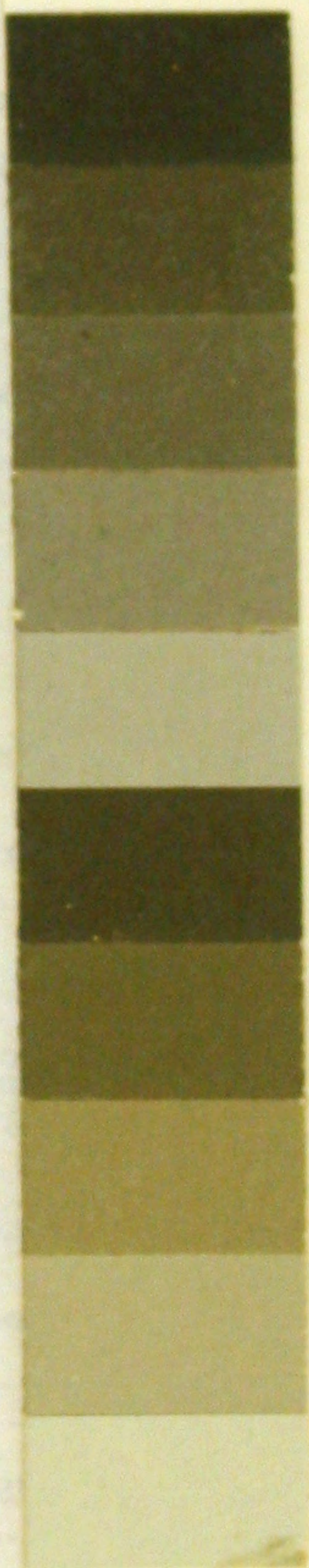
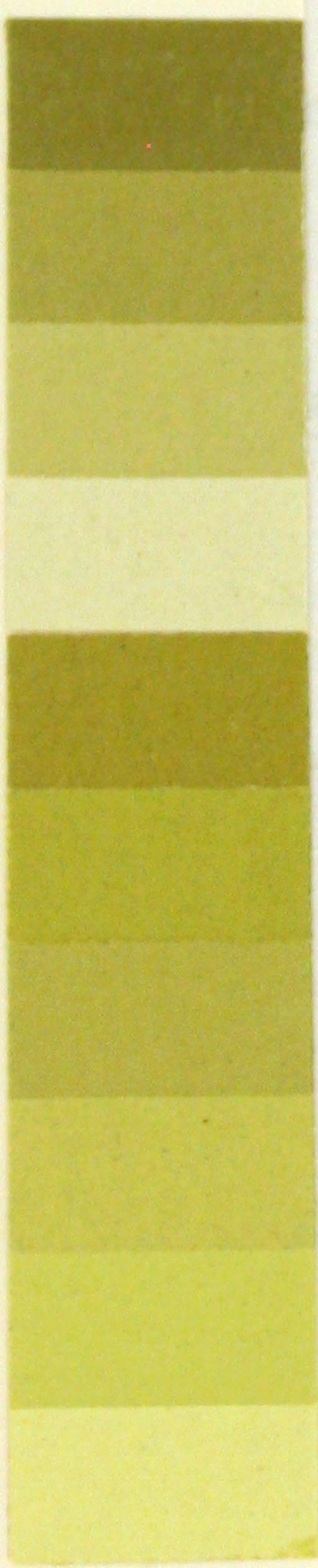
742  
6 Cg 4

741  
5 Cg 4

740  
4 Cg 4

739  
3 Cg 4

738  
2 Cg 4



762  
11 Cg 8

761  
9 Cg 8

760  
7 Cg 8

759  
5 Cg 8

758  
3 Cg 8

757  
10 Cg 7

756  
8 Cg 7

755  
6 Cg 7

754  
4 Cg 7

753  
2 Cg 7

Cg

Cgg

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# Mixing Table for Colors

766. 4 Cg-Cas

100 parts Dark Chrome Yellow + 1 part Brilliant Green  
 100 parts Light Chrome Yellow + 1 part Brilliant Green  
 100 parts 100 + 5 parts White  
 100 parts 100 + 5 parts White

770. 3 Cg-Cas 1

100 parts Dark Chrome Yellow + 3 parts Dark Zinc  
 100 parts 100 + 1 part White  
 100 parts 100 + 5 parts White

772. 6 Cg-Cas 1

100 parts Dark Chrome Yellow + 6 parts Dark Zinc  
 100 parts 100 + 1 part White  
 100 parts 100 + 5 parts White

774. 7 Cg-Cas 1

100 parts Dark Chrome Yellow + 7 parts Dark Zinc  
 100 parts 100 + 1 part White  
 100 parts 100 + 5 parts White

776. 8 Cg-Cas 1

100 parts Dark Chrome Yellow + 8 parts Dark Zinc  
 100 parts 100 + 1 part White  
 100 parts 100 + 5 parts White

778. 9 Cg-Cas 1

100 parts Dark Chrome Yellow + 9 parts Dark Zinc  
 100 parts 100 + 1 part White  
 100 parts 100 + 5 parts White

780. 10 Cg-Cas 1

100 parts Dark Chrome Yellow + 10 parts Dark Zinc  
 100 parts 100 + 1 part White  
 100 parts 100 + 5 parts White

Cgg

Gcc

Gc

Gb

Gbb

Bgg

Bg

B

Bv

b

v

p

v



## Mixing Table for Chart 28

### 766. 4 Cg—Cgg

= 2 Parts Dark Chrome Yellow + 1 Part Imitation Schweinfurt Green.

765 = 3 Parts Light Chrome Yellow + 1 Part Imitation Schweinfurt Green.

764 = 5 Parts 765 + 6 Parts White

763 = 2 " " + 9 " "

### 770. 5 Cg—Cgg 1

= 6 Parts Dark Chrome Yellow + 7 Parts Dark Zinc Green + 1 Part Sienna.

769 = 7 Parts 770 + 2 Parts White

768 = 4 " " + 7 " "

767 = 1 " " + 5 " "

### 775. 6 Cg—Cgg 2

= 2 Parts Dark Chrome Yellow + 2 Parts Dark Zinc Green + 1 Part Brilliant Green + 1 Part Sienna.

774 = 5 Parts 775 + 2 Parts White

773 = 1 " " + 1 " "

772 = 2 " " + 5 " "

771 = 1 " " + 6 " "

### 778. 7 Cg—Cgg 3

= 3 Parts Dark Chrome Yellow + 2 Parts Dark Zinc Green + 2 Parts Brilliant Green + 3 Parts Sienna.

777 = 3 Parts 778 + 2 Parts White

776 = 1 " " + 3 " "

### 781. 8 Cg—Cgg 4

= 2 Parts Dark Chrome Yellow + 3 Parts Brilliant Green + 6 Parts Sienna.

780 = 3 Parts 781 + 2 Parts White

779 = 3 " " + 8 " "

### 785. 9 Cg—Cgg 5

= 3 Parts Dark Chrome Yellow + 8 Parts Brilliant Green + 6 Parts Sienna + 3 Parts Burnt Umber.

784 = 2 Parts 785 + 1 Part White or 2 Parts Green Earth + 1 Part Light Umber

783 = 4 Parts 785 + 7 Parts White

782 = 1 " " + 6 " "

### 786. 10 Cg—Cgg 6

= 3 Parts Dark Chrome Yellow + 5 Parts Brilliant Green + 7 Parts Burnt Umber.

For the lighter tones of the let down, the much unstable brilliant Green, may be replaced with Zinc Green, Ultramarine Green, or Green Earth.

Notation  
of the  
Middle Row

778  
7 Cg-Cgg 3

777  
5 Cg-Cgg 3

776  
3 Cg-Cgg 3

775  
6 Cg-Cgg 2

774  
5 Cg-Cgg 2

773  
4 Cg-Cgg 2

772  
3 Cg-Cgg 2

771  
2 Cg-Cgg 2



## Cg — Cgg

770  
5 Cg-Cgg 1

769  
4 Cg-Cgg 1

768  
3 Cg-Cgg 1

767  
2 Cg-Cgg 1

766  
4 Cg-Cgg

765  
3 Cg-Cgg

764  
2 Cg-Cgg

763  
1 Cg-Cgg

786  
10 Cg-Cgg 6

785  
9 Cg-Cgg 5

784  
7 Cg-Cgg 5

783  
5 Cg-Cgg 5

782  
3 Cg-Cgg 5

781  
8 Cg-Cgg 4

780  
6 Cg-Cgg 4

779  
4 Cg-Cgg 4

Cgg

Gcc

Gc

Gb

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Bgg

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Bv

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# Mixing Table for Chart 29

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100 + 100

Cgg

Gcc

Gc

Gb

Gbb

Bgg

Bg

B

Bv

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b

b

b

b

b



# Mixing Table for Chart 29

## 790. 4 Cgg

= 7 Parts Light Chrome Yellow + 3 Parts Imitation Schweinfurt Green.

789 = 5 Parts 790 + 2 Parts White

788 = 4 " " + 7 " "

787 = 2 " " + 11 " "

Notation  
of the  
Middle Row

## 794. 5 Cgg 1

= 1 Part Dark Chrome Yellow + 4 Parts Light Zinc Green

793 = 7 Parts 794 + 4 Parts White

792 = 4 " " + 7 " "

791 = 1 " " + 5 " "

806  
7 Cgg 3

805  
6 Cgg 3

## 799. 6 Cgg 2

= 1 Part Dark Chrome Yellow + 9 Parts Dark Zinc Green + 1 Part Sienna.

798 = 8 Parts 799 + 3 Parts White

797 = 1 " " + 1 " "

796 = 1 " " + 2 " "

795 = 1 " " + 5 " "

804  
5 Cgg 3

803  
4 Cgg 3

802  
3 Cgg 3

## 806. 7 Cgg 3

= 1 Part Dark Chrome Yellow + 1 Part Brilliant Green.

805 = 5 Parts 806 + 2 Parts White

804 = 1 " " + 1 " "

803 = 2 " " + 5 " "

802 = 1 " " + 5 " "

801 = 1 " " + 11 " "

800 = 1 " " + 25 " "

801  
2 Cgg 3

800  
1 Cgg 3

## 810. 8 Cgg 4

= 1 Part Dark Chrome Yellow + 3 Parts Brilliant Green + 2 Parts Sienna.

809 = 1 Part 810 + 1 Part White

808 = 1 " " + 4 " "

807 = 1 " " + 15 " "

799  
6 Cgg 2

798  
5 Cgg 2

797  
4 Cgg 2

## 814. 9 Cgg 5

= 4 Parts Dark Chrome Yellow + 5 Parts Brilliant Green + 4 Parts Burnt Umber.

813 = 5 Parts 814 + 3 Parts White

812 = 1 " " + 2 " "

811 = 1 " " + 8 " "

796  
3 Cgg 2

795  
2 Cgg 2



Jaune-vert

**Cgg**

Green-yellow

Grüngelb

794  
5 Cgg 1793  
4 Cgg 1792  
3 Cgg 1791  
2 Cgg 1790  
4 Cgg789  
3 Cgg788  
2 Cgg787  
1 Cgg814  
9 Cgg 5813  
7 Cgg 5812  
5 Cgg 5811  
3 Cgg 5810  
8 Cgg 4809  
6 Cgg 4808  
4 Cgg 4807  
2 Cgg 4**Cgg****Gcc****Gc****Gb****gbb****Bgg****g****B****bv****b**



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## Mixing Table for Chart 30

Notes:

of the

Notes:

Cgg

Gcc

Gc

Gb

Gbb

Bgg

Bg

B

Bv

/b

v

p

v



## Mixing Table for Chart 30

### 819. 10 Cgg 6

= 11 Parts Brilliant Green + 4 Parts Chrome Yellow +  
8 Parts Burnt Umber + 1 Part Black.

818 = 5 Parts 819 + 3 Parts White or 2 Parts Green  
Earth + 1 Part Light Umber

817 = 4 Parts 819 + 9 Parts White

816 = 1 " " + 7 " "

815 = 1 " " + 25 " "

### 825. 11 Cgg 7

= 4 Parts Brilliant Green + 2 Parts Chrome Yellow +  
3 Parts Burnt Umber + 3 Parts Black.

824 = 9 Parts 825 + 5 Parts White

823 = 3 " " + 5 " "

822 = 1 " " + 5 " "

821 = 1 " " + 12 " "

820 = 1 " " + 35 " "

No. 824 is more easily produced by mixing 10 parts  
Green Earth + 1 part Dark Ocher + 2 parts Black, the  
lighter tones of the let down are made by the ad-  
dition of White.

### 829. 5 Cgg—Gcc

= 5 Parts Light Zinc Green + 1 Part Brilliant Green + 1  
Part Dark Chrome Yellow.

828 = 1 Part Imitation Schweinfurt Green + 1 Part  
Light Chrome Yellow

827 = 5 Parts 828 + 2 Parts White

826 = 4 " " + 7 " "

### 834. 6 Cgg—Gcc 1

= 10 Parts Light Zinc Green + 3 Parts Brilliant Green  
+ 3 Parts Chrome Yellow + 3 Parts Sienna.

833 = 8 Parts 834 + 3 Parts White

832 = 1 " " + 1 " "

831 = 2 " " + 5 " "

830 = 1 " " + 6 " "

### 837. 7 Cgg—Gcc 2

= 6 Parts Light Zinc Green + 5 Parts Brilliant Green  
+ 3 Parts Dark Chrome Yellow + 5 Parts  
Sienna.

836 = 6 Parts 837 + 5 Parts White

835 = 1 " " + 4 " "

### 841. 8 Cgg—Gcc 3

= 3 Parts Light Zinc Green + 6 Parts Brilliant Green  
+ 3 Parts Dark Chrome Yellow + 4 Parts  
Umber.

840 = 5 Parts 841 + 3 Parts White

839 = 2 " " + 5 " "

838 = 1 " " + 10 " "

### 845. 9 Cgg—Gcc 4

= 10 Parts Brilliant Green + 2 Parts Dark Chrome  
Yellow + 5 Parts Umber.

844 = 7 Parts 845 + 4 Parts White or 5 Parts Green  
Earth + 1 Part Sienna

843 = 3 Parts 845 + 1 Part White

842 = 1 " " + 4 " "

### 849. 10 Cgg—Gcc 5

= 7 Parts Brilliant Green + 2 Parts Dark Chrome  
Yellow + 5 Parts Burnt Umber.

848 = 3 Parts 849 + 2 Parts White

847 = 3 " " + 7 " "

846 = 1 " " + 6 " "

7 Cgg-Gcc 5 (847/848) = 5 Parts "Green" Earth + 1  
Part Dark Ocher

Notation

of the

Middle Row

837

7 Cgg-Gcc 2

836

5 Cgg-Gcc 2

835

3 Cgg-Gcc 2

834

6 Cgg-Gcc 1

833

5 Cgg-Gcc 1

832

4 Cgg-Gcc 1

831

3 Cgg-Gcc 1

830

2 Cgg-Gcc 1

829

5 Cgg-Gcc

828

4 Cgg-Gcc

827

3 Cgg-Gcc

826

2 Cgg-Gcc



Jaune-vert

**Cgg**

Green-yellow

Grüngelb

**Cgg — Gcc**

825  
11 Cgg 7

824  
9 Cgg 7

823  
7 Cgg 7

822  
5 Cgg 7

821  
3 Cgg 7

820  
1 Cgg 7

819  
10 Cgg 6

818  
8 Cgg 6

817  
6 Cgg 6

816  
4 Cgg 6

815  
2 Cgg 6

849  
10 Cgg-Gcc 5

848  
8 Cgg-Gcc 5

847  
6 Cgg-Gcc 5

846  
4 Cgg-Gcc 5

845  
9 Cgg-Gcc 4

844  
7 Cgg-Gcc 4

843  
5 Cgg-Gcc 4

842  
3 Cgg-Gcc 4

841  
8 Cgg-Gcc 3

840  
6 Cgg-Gcc 3

839  
4 Cgg-Gcc 3

838  
2 Cgg-Gcc 3

Cgg

Gcc

Gc

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# Mixing Table for Chart 31

100% 2-6-10-15

100% 2-6-10-15 4-8-12-16-20-24-28-32-36-40-44-48-52-56-60-64-68-72-76-80-84-88-92-96-100

100%	100%
100%	100%
100%	100%
100%	100%

100% 2-6-10-15

100% 2-6-10-15 4-8-12-16-20-24-28-32-36-40-44-48-52-56-60-64-68-72-76-80-84-88-92-96-100

100%	100%
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100%	100%

100% 2-6-10-15

100% 2-6-10-15 4-8-12-16-20-24-28-32-36-40-44-48-52-56-60-64-68-72-76-80-84-88-92-96-100

100%	100%
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100%	100%

100% 2-6-10-15

100% 2-6-10-15 4-8-12-16-20-24-28-32-36-40-44-48-52-56-60-64-68-72-76-80-84-88-92-96-100

100%	100%
100%	100%
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100%	100%

100% 2-6-10-15

100% 2-6-10-15 4-8-12-16-20-24-28-32-36-40-44-48-52-56-60-64-68-72-76-80-84-88-92-96-100

100%	100%
100%	100%
100%	100%
100%	100%

Gcc

Gc

Gb

ibb

ggg

g

B

v

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## Mixing Table for Chart 31

### 854. 5 Gcc

= 1 Part Light Brilliant Green + 4 Parts Imitation Schweinfurt Green + 2 Parts Light Chrome Yellow.

853	=	8	Parts	854	+	3	Parts	White
852	=	1	"	"	+	1	"	"
851	=	2	"	"	+	5	"	"
850	=	1	"	"	+	6	"	"

### 859. 6 Gcc 1

= 8 Parts Light Brilliant Green + 40 Parts Light Zinc Green + 1 Part Chrome Yellow (medium).

858	=	8	Parts	859	+	3	Parts	White
857	=	1	"	"	+	1	"	"
856	=	3	"	"	+	7	"	"
855	=	1	"	"	+	5	"	"

825 can also be made with Victorian "Green which is fast but of little covering power.

Notation  
of the  
Middle Row

### 865. 7 Gcc 2

= 10 Parts Light Brilliant Green + 25 Parts Light Zinc Green + 1 Part Chrome Yellow (medium) + 7 Parts Sienna.

864	=	3	Parts	865	+	1	Part	White
863	=	1	"	"	+	1	"	"
862	=	4	"	"	+	7	"	"
861	=	2	"	"	+	7	"	"
860	=	1	"	"	+	6	"	"

865  
7 Gcc 2

864  
6 Gcc 2

863  
5 Gcc 2

862  
4 Gcc 2

### 873. 8 Gcc 3

= 4 Parts Brilliant Green + 3 Parts Dark Zinc Green + 6 Parts Sienna.

872	=	5	Parts	873	+	1	Part	White
871	=	5	"	"	+	3	"	"
870	=	1	"	"	+	1	"	"
869	=	1	"	"	+	2	"	"
868	=	3	"	"	+	10	"	"
867	=	1	"	"	+	6	"	"
866	=	1	"	"	+	16	"	"

861  
3 Gcc 2

860  
2 Gcc 2

### 877. 9 Gcc 4

= 1 Part Brilliant Green + 1 Part Sienna.

876	=	5	Parts	877	+	3	Parts	White
875	=	1	"	"	+	2	"	"
874	=	1	"	"	+	6	"	"



Vert-jaune

Gcc

Yellow-green

Gelbgrün

859  
6 Gcc 1858  
5 Gcc 1857  
4 Gcc 1856  
3 Gcc 1855  
2 Gcc 1854  
5 Gcc853  
4 Gcc852  
3 Gcc851  
2 Gcc850  
1 Gcc877  
9 Gcc 4876  
7 Gcc 4875  
5 Gcc 4874  
3 Gcc 4873  
8 Gcc 3872  
7 Gcc 3871  
6 Gcc 3870  
5 Gcc 3869  
4 Gcc 3868  
3 Gcc 3867  
2 Gcc 3866  
1 Gcc 3

Gcc

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# Mixing Table for Chart 32

882 10 Gc 2

in 2 parts: 1 part Green + 1 part Yellow (medium) + 1 part White

883 11 Gc 2

in 2 parts: 1 part Green + 1 part Yellow (medium) + 1 part White

884 12 Gc 2

in 2 parts: 1 part Green + 1 part Yellow (medium) + 1 part White

885 13 Gc 2

in 2 parts: 1 part Green + 1 part Yellow (medium) + 1 part White

886 14 Gc 2

in 2 parts: 1 part Green + 1 part Yellow (medium) + 1 part White

887 15 Gc 2

in 2 parts: 1 part Green + 1 part Yellow (medium) + 1 part White

888 16 Gc 2

in 2 parts: 1 part Green + 1 part Yellow (medium) + 1 part White

889 17 Gc 2

in 2 parts: 1 part Green + 1 part Yellow (medium) + 1 part White

Gcc

Gc

Gb

ibb

ggg

g

B

v

b



## Mixing Table for Chart 32

### 882. 10 Gcc 5

= 3 Parts Brilliant Green + 2 Parts Sienna + 1 Part  
Part Burnt Umber.

881 = 7 Parts 882 + 4 Parts White

880 = 2 " " + 3 " "

879 = 2 " " + 7 " "

878 = 1 " " + 11 " "

7 Gcc 5 (880/881) = 30 Parts Green Earth + 1 Part  
Dark Ultramarine Blue.

### 888. 11 Gcc 6

= 5 Parts Brilliant Green + 1 Part Chrome Yellow + 3  
Parts Burnt Umber + 2 Parts Black.

887 = 2 Parts 888 + 1 Part White

886 = 4 " " + 5 " "

885 = 3 " " + 8 " "

884 = 1 " " + 10 " "

883 = 1 " " + 35 " "

8 Gcc 6 (885/886) = 14 Parts Green Earth + 1 Part  
Dark Ocher + 2 Parts Black.

### 892. 5 Gc—Gcc

= 6 Parts Victoria Green + 1 Part Light Brilliant Green  
+ 1 Part Light Chrome Yellow.

891 = 4 Parts Victoria Green + 1 Part Light Chrome  
Yellow

890 = 1 Part 891 + 1 Part White

889 = 2 " " + 5 " "

### 896. 6 Gc—Gcc 1

= 2 Parts Victoria Green + 6 Parts Light Brilliant Green  
+ Parts Chrome Yellow (medium).

895 = 3 Parts 896 + 1 Part White

894 = 1 " " + 1 " "

893 = 3 " " + 7 " "

### 899. 7 Gc—Gcc 2

= 4 Parts Light Brilliant Green + 1 Part Chrome Yellow  
(medium) + 1 Part Sienna.

898 = 2 Parts 899 + 1 Part White

897 = 1 " " + 3 " "

### 902. 8 Gc—Gcc 3

= 4 Parts Brilliant Green + 1 Part Chrome Green +  
1 Part Chrome Yellow (medium) + 2 Parts  
Sienna.

901 = 2 Parts 902 + 1 Part White

900 = 1 " " + 2 " "

### 905. 9 Gc—Gcc 4

= 3 Parts Brilliant Green + 1 Part Chrome Green +  
2 Parts Sienna.

904 = 4 Parts 905 + 3 Parts White

903 = 1 " " + 2 " "

### 906. 10 Gc—Gcc 5

= 5 Parts Brilliant Green + 1 Part Burnt Umber.

The lighter tones which are made with brilliant  
Green, excepting the more intense ones, are let down  
by the mixture of light gray.

Notation  
of the  
Middle Row

896  
6 Gc-Gcc 1

895  
5 Gc-Gcc 1

894  
4 Gc-Gcc 1

893  
3 Gc-Gcc 1

892  
5 Gc-Gcc

891  
4 Gc-Gcc

890  
3 Gc-Gcc

889  
2 Gc-Gcc



Vert-jaune

**Gcc**

Yellow-green

Gelbgrün

**Gc—Gcc**888  
11 Gcc 6887  
9 Gcc 6886  
7 Gcc 6885  
5 Gcc 6884  
3 Gcc 6883  
1 Gcc 6882  
10 Gcc 5881  
8 Gcc 5880  
6 Gcc 5879  
4 Gcc 5878  
2 Gcc 5906  
10 Gc-Gcc 5905  
9 Gc-Gcc 4904  
7 Gc-Gcc 4903  
5 Gc-Gcc 4902  
8 Gc-Gcc 3901  
6 Gc-Gcc 3900  
4 Gc-Gcc 3899  
7 Gc-Gcc 2898  
5 Gc-Gcc 2897  
3 Gc-Gcc 2**Gcc****Gc****Gb****Gbb****Bgg****Bg****B****Bv****Vb****V****p****v**



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## Mixing Table for Chart 33

### 912. 6 Gc

= 6 Parts Imitation Schweinfurt Green + 2 Parts Genuine Schweinfurt Green + 1 Part Light Brilliant Green + 1 Part Light Chrome Yellow.

911 = 8 Parts Imitation Schweinfurt Green + 2 Parts Genuine Schweinfurt Green + 1 Part Light Chrome Yellow

910 = 3 Parts 911 + 1 Part White

909 = 1 " " + 1 " "

908 = 2 " " + 5 " "

907 = 1 " " + 6 " "

910 can be "made" in a simpler way although produces less covering power, employing Victoria Green

### 918. 7 Gc 1

= 6 Parts Imitation Schweinfurt Green + 6 Parts Chrome Green + 6 Parts Light Brilliant Green + 1 Part Chrome Yellow (medium).

917 = 9 Parts 918 + 1 Part White

916 = 2 " " + 1 " "

915 = 4 " " + 5 " "

914 = 2 " " + 5 " "

913 = 1 " " + 10 " "

### 926. 8 Gc 2

= 1 Part Imitation Schweinfurt Green + 1 Part Chrome Green + 2 Parts Light Brilliant Green.

925 = 5 Parts 926 + 1 Part White

924 = 2 " " + 1 " "

923 = 1 " " + 1 " "

922 = 1 " " + 2 " "

921 = 1 " " + 4 " "

920 = 1 " " + 8 " "

919 = 1 " " + 20 " "

### 930. 9 Gc 3

= Light Brilliant Green

929 = 2 Parts Light Brilliant Green + 1 Part White

928 = 1 " " + 2 " "

927 = 1 " " + 8 " "

This color fades in only a few hours on exposure to the light and is much affected by the alkalis. When more fastness is required, other Green colors should be employed, although they are not so intense.

### 935. 10 Gc 4

= 3 Parts Light Brilliant Green + 6 Parts Dark Brilliant Green + 1 Part Burnt Umber.

934 = 18 Parts Chrome Green + 1 Part White + 1 Part Black

933 = 2 Parts 934 + 1 Part White

932 = 1 " " + 2 " "

931 = 1 " " + 7 " "

### 941. 11 Gc 5

= 2 Parts Light Brilliant Green + 3 Parts Dark Brilliant Green + 1 Part Umber + 1 Part Black.

940 = 20 Parts Chrome Green + 1 Part Burnt Umber + 1 Part Black + 1 Part White

939 = 2 Parts 940 + 1 Part White or 10 Parts Green Earth + 1 Part Ultramarine Blue (Dark)

938 = 4 Parts 940 + 7 Parts White

937 = 1 " " + 5 " "

936 = 1 " " + 20 " "

The lighter tones of Group Gc are let down, excepting the most intense ones, by admixture of a gray color.

Notation  
of the  
Middle Row

930  
9 Gc 3

929  
7 Gc 3

928  
5 Gc 3

927  
3 Gc 3

926  
8 Gc 2

925  
7 Gc 2

924  
6 Gc 2

923  
5 Gc 2

922  
4 Gc 2

921  
3 Gc 2

920  
2 Gc 2

919  
1 Gc 2



Vert-jaunâtre

**Gc**

Green, yellowish

Grün, gelblich

918  
7 Gc 1917  
6 Gc 1916  
5 Gc 1915  
4 Gc 1914  
3 Gc 1913  
2 Gc 1912  
6 Gc911  
5 Gc910  
4 Gc909  
3 Gc908  
2 Gc907  
1 Gc941  
11 Gc 5940  
9 Gc 5939  
7 Gc 5938  
5 Gc 5937  
3 Gc 5936  
1 Gc 5935  
10 Gc 4934  
8 Gc 4933  
6 Gc 4932  
4 Gc 4931  
2 Gc 4**Gc****Gb****Gbb****Bgg****Bg****B****Bv****b****v****p****v**



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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and a dark horizontal smudge near the bottom edge. A small dark speck is visible near the top center. The page is otherwise empty of text or illustrations.



## Mixing Table for Chart 34

### 946. 6 G

= Schweinfurt Green; the let down is made by means of 946a = 12 Parts Imitation Schweinfurt Green + 1 Part Light Chrome Yellow.

945 = 10 Parts 946a + 1 Part White

944 = 7 " " + 3 " "

943 = 2 " " + 3 " "

942 = 1 " " + 5 " "

### 949. 7 G 1

= 10 Parts Imitation Schweinfurt Green + 8 Parts Dark Brilliant Green + 1 Part Light Chrome Yellow.

948 = 8 Parts 949 + 3 Parts White

947 = 1 " " + 5 " "

### 952. 8 G 2

= 6 Parts Imitation Schweinfurt Green + 10 Parts Dark Brilliant Green + 1 Part Light Chrome Yellow.

951 = 7 Parts 952 + 3 Parts White

950 = 2 " " + 5 " "

The tone 952 can be made faster although somewhat dull, using Green Chalk.

### 955. 9 G 2

= Brilliant Green (Dark)

954 = 2 Parts Dark Brilliant Green + 1 Part White

953 = 4 " " + 7 " "

953 and 954 are let down by using a Gray color.

### 956. 10 G 4

= 7 Parts Dark Brilliant Green + 1 Part Black.

Dark Brilliant Green is a color much affected by the alkalies and the light. Under exposure to the light this color becomes duller and its mixtures with other colors, at the end of a few days, becomes grayish. In order to avoid these inconveniences, Ultramarine Green or Green Chalk are employed in place of Brilliant Green.

### 995. 6 Gb—Gbb

= 7 Parts Imitation Schweinfurt Green + 1 Part Greenish Ultramarine Blue.

994 = 5 Parts Imitation Schweinfurt Green + 3 Parts Solid Blue + 1 Part White

993 = 3 Parts 994 + 1 Part White

992 = 7 " " + 6 " "

991 = 3 " " + 8 " "

The mixture of metallic pigments to Solid Blue turns it opaque, so it is advisable to employ Chalk although the tone therefore becomes somewhat duller.

### 998. 7 Gb—Gbb 1

= 3 Parts Imitation Schweinfurt Green + 1 Part Dark Brilliant Green + 1 Part Greenish Ultramarine Blue.

997 = 7 Parts 998 + 5 Parts White

996 = 2 " " + 5 " "

### 1001. " 8 Gb—Gbb 2 "

= 12 Parts Imitation Schweinfurt Green + 5 Parts Dark Brilliant Green + 3 Parts Dark Ultramarine Blue.

1000 = 7 Parts 1001 + 5 Parts White

999 = 2 " " + 5 " "

### 1004. " 9 Gb—Gbb 3 "

= 3 Parts Imitation Schweinfurt Green + 4 Parts Dark Brilliant Green + 1 Part Dark Ultramarine Blue.

1003 = 2 Parts 1004 + 1 Part White

1002 = 1 " " + 2 " "

### 1005. " 10 Gb—Gbb 4 "

= 5 Parts Dark Brilliant Green + 1 Part Ultramarine Blue.

Notation  
of the  
Middle Row

1005  
10 Gb-Gbb 4

1004  
9 Gb-Gbb 3

1003  
7 Gb-Gbb 3

1002  
5 Gb-Gbb 3

956  
10 G 4

955  
9 G 4

954  
7 G 3

953  
5 G 3



Vert

G

Green

Grün

Gb — Gbb

952  
8 G 2951  
6 G 2950  
4 G 2949  
7 G 1948  
5 G 1947  
3 G 1946  
6 G945  
5 G944  
4 G943  
3 G942  
2 G1001  
8 Gb-Gbb 21000  
6 Gb-Gbb 2999  
4 Gb-Gbb 2998  
7 Gb-Gbb 1997  
5 Gb-Gbb 1996  
3 Gb-Gbb 1995  
6 Gb-Gbb994  
5 Gb-Gbb993  
4 Gb-Gbb992  
3 Gb-Gbb991  
2 Gb-Gbb

Gb

Gbb

Bgg

Bg

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# Mixing Table for Chart 32

Amounts in Ounces

900 1/2 Oz

as Blue Schwanhart Green painted over a coat made with imitation of Schwanhart Green

901 as 10 Parts Imt. Schwanhart Green + 1 Pt. Whit.

902 as 10 " " " " " " " " " " " "

903 as 10 " " " " " " " " " " " "

904 as 10 " " " " " " " " " " " "

905 as 10 " " " " " " " " " " " "

906 as 10 " " " " " " " " " " " "

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958 as 10 " " " " " " " " " " " "

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Gbb

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Vb

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## Mixing Table for Chart 35

### 962. 6 Gb

= Bluish Schweinfurt Green painted over a coat made with Imitation of Schweinfurt Green.

961	=	10	Parts	Imit. Schweinfurt Green	+	1	Pt	Wht.
960	=	5	"	"	"	+	2	"
959	=	3	"	"	"	+	4	"
958	=	1	"	"	"	+	3	"
957	=	1	"	"	"	+	6	"

Notation  
of the  
Middle Row

### 968. 7 Gb 1

= 10 Parts Imitation Schweinfurt Green + 4 Parts Dark Brilliant Green + 1 Part Greenish Ultramarine Blue.

967	=	3	Parts	968	+	1	Part	White
966	=	3	"	"	+	2	"	"
965	=	2	"	"	+	3	"	"
964	=	2	"	"	+	6	"	"
963	=	1	"	"	+	6	"	"

980  
9 Gb 3

979  
7 Gb 3

978  
5 Gb 3

977  
3 Gb 3

### 976. 8 Gb 2

= 8 Parts Imitation Schweinfurt Green + 11 Parts Dark Brilliant Green + 1 Part Ultramarine Blue.

975	=	4	Parts	976	+	1	Part	White
974	=	3	"	"	+	2	"	"
973	=	2	"	"	+	3	"	"
972	=	2	"	"	+	5	"	"
971	=	1	"	"	+	4	"	"
970	=	1	"	"	+	10	"	"
969	=	1	"	"	+	24	"	"

The lightest tones of this group are let down by addition of a small quantity of a grayish tone of some lightness.

976  
8 Gb 2

975  
7 Gb 2

974  
6 Gb 2

973  
5 Gb 2

972  
4 Gb 2

971  
3 Gb 2

970  
2 Gb 2

969  
1 Gb 2

### 980. 9 Gb 3

= 11 Parts Dark Brilliant Green + 1 Part Dark Ultramarine Blue.

979	=	2	Parts	980	+	1	Part	White
978	=	1	"	"	+	2	"	"
977	=	1	"	"	+	5	"	"

The lightest tones are let down as said above.

### 985. 10 Gb 4

= 14 Parts Dark Brilliant Green + 1 Part Ultramarine Blue + 1 Part Black.

984	=	5	Parts	985	+	2	Parts	White
983	=	3	"	"	+	4	"	"
982	=	1	"	"	+	3	"	"
981	=	1	"	"	+	8	"	"

The lightest tones are somewhat dull.

### 990. 11 Gb 5

= 14 Parts Dark Brilliant Green + 1 Part Dark Ultramarine Blue + 4 Parts Black.

989	=	7	Parts	990	+	2	Parts	White
988	=	1	"	"	+	1	"	"
987	=	2	"	"	+	5	"	"
986	=	1	"	"	+	8	"	"

The lightest tones are somewhat dull.



Vert-bleuâtre

**Gb**

Green, bluish

Grün, bläulich

968  
7 Gb 1967  
6 Gb 1966  
5 Gb 1965  
4 Gb 1964  
Gb 1963  
2 Gb 1962  
6 Gb961  
5 Gb960  
4 Gb959  
3 Gb958  
2 Gb957  
1 Gb990  
11 Gb 5989  
9 Gb 5988  
7 Gb 5987  
5 Gb 5986  
3 Gb 5985  
10 Gb 4984  
8 Gb 4983  
6 Gb 4982  
4 Gb 4981  
2 Gb 4Gb  
Gbb

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## Mixing Table for Chart 36

### 1012, 7 Gbb

= 3 Parts Imitation Schweinfurt Green + 1 Part Greenish Ultramarine Blue.

1011 = 5 Parts Imitation Schweinfurt Green + 1 Part Greenish Ultramarine Blue + 2 Parts Solid Blue

1010 = 1 Part Imitation Schweinfurt Green + 1 Part Solid Blue

1009 = 3	Parts	1010	+	2	Parts	White
1008 = 1	"	"	+	2	"	"
1007 = 2	"	"	+	9	"	"
1006 = 1	"	"	+	12	"	"

Notation  
of the  
Middle Row

### 1019. 8 Gbb 1

= 2 Parts Imitation Schweinfurt Green + 1 Part Dark Brilliant Green + 1 Part Greenish Ultramarine Blue.

1018 = 8	Parts	1019	+	1	Part	White
1017 = 8	"	"	+	3	"	"
1016 = 3	"	"	+	2	"	"
1015 = 2	"	"	+	3	"	"
1014 = 2	"	"	+	5	"	"
1013 = 2	"	"	+	6	"	"

1023  
9 Gbb 2

1022  
7 Gbb 2

1021  
5 Gbb 2

1020  
3 Gbb 2

### 1023. 9 Gbb 2

= 3 Parts Imitation Schweinfurt Green + 3 Parts Dark Brilliant Green + 2 Parts Dark Ultramarine Blue.

1022 = 8	Parts	1023	+	3	Parts	White
1021 = 3	"	"	+	4	"	"
1020 = 1	"	"	+	5	"	"

1019  
8 Gbb 1

1018  
7 Gbb 1

1017  
6 Gbb 1

### 1028. 10 Gbb 3

= 2 Parts Imitation Schweinfurt Green + 7 Parts Dark Brilliant Green + 3 Parts Dark Ultramarine Blue.

1027 = 5	Parts	1028	+	2	Parts	White
1026 = 3	"	"	+	4	"	"
1025 = 2	"	"	+	7	"	"
1024 = 1	"	"	+	10	"	"

1016  
5 Gbb 1

1015  
4 Gbb 1

1014  
3 Gbb 1

1013  
2 Gbb 1

### 1034. 11 Gbb 4

= 7 Parts Dark Brilliant Green + 2 Parts Dark Ultramarine Blue + 2 Parts Black.

1033 = 3 Parts 1034 + 1 Part White

1032 = 8 Parts 1034 + 9 Parts White or 4 Parts Green Earth + 1 Part Ultramarine Blue

1031 = 1	Part	1034	+	3	Parts	White
1030 = 1	"	"	+	10	"	"
1029 = 1	"	"	+	40	"	"



Vert-bleu

**Gbb**

Blue-green

Blaugrün

1012  
7 Gbb1011  
6 Gbb1010  
5 Gbb1009  
4 Gbb1008  
3 Gbb1007  
2 Gbb1006  
1 Gbb1034  
11 Gbb 41033  
9 Gbb 41032  
7 Gbb 41031  
5 Gbb 41030  
3 Gbb 41029  
1 Gbb 41028  
10 Gbb 31027  
8 Gbb 31026  
6 Gbb 31025  
4 Gbb 31024  
2 Gbb 3

Gbb

Bgg

Bg

B

Bv

Vb

V

Vp

Pv



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## Mixing Table for Chart 38

1072 8 808

1072 = 1 Part Greenish Ultramarine Blue + 4 Parts White  
 1073 = 1 Part Greenish Ultramarine Blue + 1 Part Solid Blue  
 1074 = 2 Parts Greenish Ultramarine Blue + 3 Parts  
 Ultramarine Green + 3 Parts Solid Blue  
 1075 = 1 Part Greenish Ultramarine Blue + 1 Part  
 Ultramarine Green + 5 Parts Solid Blue  
 1076 = 2 Parts Ultramarine Green + 3 Parts  
 Solid Blue

1077 = 1 Part White + 5 Parts White

Notation

of the

White Box

1072

1073

1074

1075

1076

1077

1078

1079

1080

1081

1082

1083

1084

1085

1086

1087

Bgg

g

B

3v

b



# Mixing Table for Chart 38

## 1059. 8 Bgg

= 2 Parts Greenish Ultramarine Blue + 4 Parts Ultramarine Green + 1 Part Solid Blue.

1058 = 2 Parts Greenish Ultramarine Blue + 3 Parts Ultramarine Green + 3 Parts Solid Blue

1057 = 1 Part Greenish Ultramarine Blue + 1 Part Ultramarine Green + 5 Parts Solid Blue

1056 = 2 Parts Imitation Schweinfurt Green + 5 Parts Solid Blue

1055 =	11	Parts	1056	+	2	Parts	White
1054 =	8	"	"	+	5	"	"
1053 =	4	"	"	+	9	"	"
1052 =	1	"	"	+	10	"	"

Notation  
of the  
Middle Row

## 1067. 9 Bgg 1

= 2 Parts Dark Ultramarine Blue + 3 Parts Ultramarine Green.

1066 =	3	Parts	1067	+	1	Part	White
1065 =	5	"	"	+	3	"	"
1064 =	8	"	"	+	9	"	"
1063 =	4	"	"	+	7	"	"
1062 =	1	"	"	+	3	"	"
1061 =	1	"	"	+	5	"	"
1060 =	1	"	"	+	9	"	"

1067  
9 Bgg 1

1066  
8 Bgg 1

1065  
7 Bgg 1

## 1072. 10 Bgg 2

= 9 Parts Dark Ultramarine Blue + 10 Parts Dark Brilliant Green + 1 Part Black.

1071 =	2	Parts	1072	+	1	Part	White
1070 =	1	"	"	+	2	"	"
1069 =	1	"	"	+	6	"	"
1068 =	1	"	"	+	12	"	"

1064  
6 Bgg 1

1063  
5 Bgg 1

1062  
4 Bgg 1

1061  
3 Bgg 1

## 1078. 11 Bgg 3

= 8 Parts Dark Ultramarine Blue + 10 Parts Dark Ultramarine Green + 3 Parts Black.

1077 = 3 Parts 1078 + 1 Part White or 6 Parts Green Earth + 1 Part Greenish Ultramarine Blue

1076 =	8	Parts	1078	+	9	Parts	White
1075 =	1	"	"	+	3	"	"
1074 =	1	"	"	+	10	"	"
1073 =	1	"	"	+	40	"	"

1060  
2 Bgg 1



Bleu-vert

**Bgg**  
 Grünblau

Green-blue

 1059  
 8 Bgg

 1058  
 7 Bgg

 1057  
 6 Bgg

 1056  
 5 Bgg

 1055  
 4 Bgg

 1054  
 3 Bgg

 1053  
 2 Bgg

 1052  
 1 Bgg

 1078  
 11 Bgg 3

 1077  
 9 Bgg 3

 1076  
 7 Bgg 3

 1075  
 5 Bgg 3

 1074  
 3 Bgg 3

 1073  
 1 Bgg 3

 1072  
 10 Bgg 2

 1071  
 8 Bgg 2

 1070  
 6 Bgg 2

 1069  
 4 Bgg 2

 1068  
 2 Bgg 2

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# Mixing Table for Chart 39

## 1101. 8 Bg

= Greenish Ultramarine Blue

1100	=	6	Parts	Greenish Ultramarine Blue	+	1	Pt	Wht.
1099	=	7	"	"	+	3	"	"
1098	=	5	"	"	+	4	"	"
1097	=	5	"	"	+	7	"	"
1096	=	3	"	"	+	7	"	"
1095	=	1	"	"	+	4	"	"
1094	=	1	"	"	+	13	"	"

The lighter tones of the let down contain a very small amount of Imitation Schweinfurt Green.

## 1109. 9 Bg 1

= 5 Parts Greenish Ultramarine Blue + 1 Part Black.

1108	=	6	Parts	1109	+	1	Part	White
1107	=	3	"	"	+	2	"	"
1106	=	2	"	"	+	1	"	"
1105	=	1	"	"	+	1	"	"
1104	=	3	"	"	+	7	"	"
1103	=	1	"	"	+	4	"	"
1102	=	1	"	"	+	7	"	"

Notation  
of the  
Middle Row

1109

9 Bg 1

1108

8 Bg 1

## 1114. 10 Bg 2

= 5 Parts Greenish Ultramarine Blue + 3 Parts Black + 1 Part Paris Blue.

1114a to be used for the let down = 3 Parts Greenish Ultramarine Blue + 1 Part Black

1113 = 7 Parts 1114a + 3 Parts White or 5 Parts Green Earth + 2 Parts 'Greenish Ultramarine Blue

1112	=	5	Parts	1114a	+	6	Parts	White
1111	=	3	"	"	+	8	"	"
1110	=	1	"	"	+	7	"	"

1107  
7 Bg 1

1106  
6 Bg 1

1105  
5 Bg 1

1104  
4 Bg 1

1103  
3 Bg 1

## 1120. 11 Bg 3

= 2 Parts Greenish Ultramarine Blue + 3 Parts Black + 1 Part Paris Blue.

1120a = 1 Part Greenish Ultramarine Blue + 1 Part Black

1119	=	8	Parts	1120a	+	3	Parts	White
1118	=	1	"	"	+	1	"	"
1117	=	3	"	"	+	7	"	"
1116	=	1	"	"	+	5	"	"
1115	=	1	"	"	+	25	"	"

1102  
2 Bg 1



Bleu-verdâtre

**Bg**

Blue, greenish

Blau, grünlich

1101  
8 Bg1100  
7 Bg1099  
Bg1098  
5 Bg1097  
4 Bg1096  
3 Bg1095  
2 Bg1094  
1 Bg1120  
11 Bg 31119  
9 Bg 31118  
7 Bg 31117  
5 Bg 31116  
3 Bg 31115  
1 Bg 31114  
10 Bg 21113  
8 Bg 21112  
6 Bg 21111  
4 Bg 21110  
2 Bg 2**Bg****B****Bv****Vb****V****Vp****Pv**



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# Mixing Table for Chart 40

1137. 8 B-85

as 6 Parts Light Ultramarine Blue + 7 Parts Greenish Ultramarine Blue

1138	as 8 Parts 1137	+ 1 Part White
1139	as 4	"
1140	as 4	"
1141	as 3	"
1142	as 2	"
1143	as 1	"

1137. 9 B-85

as 4 Parts Greenish Ultramarine Blue + 5 Parts Dark Ultramarine Blue + 1 Part Pale Blue + 1 Part

1144	as 2 Parts 1137	+ 1 Part White
1145	as 1	"
1146	as 1	"
1147	as 1	"

1137. 10 B-85

as 1 Part Greenish Ultramarine Blue + 3 Parts Dark Ultramarine Blue + 3 Parts Pale Blue + 1 Part

1148	as 1 Part 1137	+ 1 Part White
1149	as 1	"
1150	as 1	"
1151	as 1	"

B

Bv

Vb

V

Vp

Pv



## Mixing Table for Chart 40

### 1127. 8 B—Bg

= 6 Parts Light Ultramarine Blue + 7 Parts Greenish Ultramarine Blue.

1126	=	8	Parts	1127	+	1	Part	White
1125	=	4	"	"	+	8	"	"
1124	=	4	"	"	+	1	"	"
1123	=	3	"	"	+	3	"	"
1122	=	3	"	"	+	4	"	"
1121	=	1	"	"	+	8	"	"

### 1131. 9 B—Bg 1

= 4 Parts Greenish Ultramarine Blue + 5 Parts Dark Ultramarine Blue + 1 Part Paris Blue + 1 Part Vine Black.

1131a (for the let down) = 5 Parts Greenish Ultramarine Blue + 6 Parts Dark Ultramarine Blue + 1 Part Black

1130	=	11	Parts	1131a	+	1	Part	White
1129	=	5	"	"	+	4	"	"
1128	=	2	"	"	+	5	"	"

### 1135. 10 B—Bg 2

= 2 Parts Greenish Ultramarine Blue + 3 Parts Dark Ultramarine Blue + 8 Parts Paris Blue + 4 Parts Black.

1135a = 1 Part Greenish Ultramarine Blue + 1 Part Dark Ultramarine Blue + 1 Part Black

1134	=	6	Parts	1135a	+	1	Part	White
1133	=	1	"	"	+	1	"	"
1132	=	2	"	"	+	5	"	"



# B—Bg

1127  
8 B-Bg

1126  
7 B-Bg

1125  
6 B-Bg

1124  
5 B-Bg

1123  
4 B-Bg

1122  
3 B-Bg

1121  
2 B-Bg

Bezugs-  
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für alle  
in diesem  
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verwendeten  
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werden auf  
Wunsch  
gern  
mitgeteilt.

1135  
10 B-Bg 2

1134  
8 B-Bg 2

1133  
6 B-Bg 2

1132  
4 B-Bg 2

1131  
9 B-Bg 1

1130  
7 B-Bg 1

1129  
5 B-Bg 1

1128  
3 B-Bg 1

B

Bv

Vb

V

Vp

Pv



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# Mixing Table for Chart 41

## 1143. 8 B

= 2 Parts Dark Ultramarine Blue + 1 Part Greenish Ultramarine Blue.

1142 = Light Ultramarine Blue

1141 = 6 Parts Light Ultra. Blue + 1 Part White

1140 = 5 " " " " + 4 " "

1139 = 3 " " " " + 4 " "

1138 = 2 " " " " + 7 " "

1137 = 1 " " " " + 7 " "

1136 = 1 " " " " + 20 " "

## 1152. 9 B 1

= 4 Parts Dark Ultramarine Blue + 1 Part Greenish Ultramarine Blue + 1 Part Paris Blue.

1152a (for mixtures) = 8 Parts Dark Ultramarine Blue + 2 Parts Greenish Ultramarine Blue + 1 Part Black

1151 = 8 Parts 1152a + 1 Part White

1150 = 4 " " + 1 " "

1149 = 2 " " + 1 " "

1148 = 1 " " + 1 " "

1147 = 1 " " + 2 " "

1146 = 1 " " + 5 " "

1145 = 1 " " + 12 " "

1144 = 1 " " + 25 " "

## 1157. 10 B 2

= 4 Parts Dark Ultramarine Blue + 1 Part Greenish Ultramarine Blue + 1 Part Black.

1156 = 7 Parts 1157 + 2 Parts White

1155 = 1 " " + 1 " "

1154 = 1 " " + 6 " "

1153 = 1 " " + 12 " "

9 B 2 (1156/1157) = 1 Part Dark Ultramarine Blue + 1 Part Green Earth

## 1163. 11 B 3

= 10 Parts Black + 7 Parts Paris Blue + 9 Parts Dark Ultramarine Blue.

1163a (for mixtures) = 5 Parts Black + 4 Parts Dark Ultramarine Blue + 1 Part Greenish Ultramarine Blue

1162 = 6 Parts 1163a + 1 Part White

1161 = 1 " " + 1 " "

1160 = 2 " " + 5 " "

1159 = 1 " " + 5 " "

1158 = 1 " " + 20 " "

1163 may be made more intense with Milori Blue but this color (as well as the Paris Blue, used alone) has a metallic shine which is not in all cases preferred.

Notation  
of the  
Middle Row

1152  
9 B 1

1151  
8 B 1

1150  
7 B 1

1149  
6 B 1

1148  
5 B 1

1147  
4 B 1

1146  
3 B 1

1145  
2 B 1

1144  
1 B 1



Bleu

B

Blue

Blau

1143  
8 B1142  
7 B1141  
B1140  
5 B1139  
4 B1138  
3 B1137  
2 B1136  
1 B1163  
11 B 31162  
9 B 31161  
7 B 31160  
5 B 31159  
3 B 31158  
1 B 31157  
10 B 21156  
8 B 21155  
6 B 21154  
4 B 21153  
2 B 2

B

Bv

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# Mixing Table for Chart 42

## 1170. 8 B—Bv

		= Dark Ultramarine Blue					
1169	=	9	Parts	Dark Ultra. Blue	+	2	Parts White
1168	=	1	"	"	+	1	"
1167	=	4	"	"	+	7	"
1166	=	1	"	"	+	3	"
1165	=	1	"	"	+	5	"
1164	=	1	"	"	+	10	"

## 1174. 9 B—Bv 1

= 5 Parts Dark Ultramarine Blue + 5 Parts Reddish Ultramarine Blue + 1 Part Black.									
1173	=	2	Parts	1174	+	1	Part	White	
1172	=	2	"	"	+	3	"	"	
1171	=	1	"	"	+	6	"	"	

## 1178. 10 B—Bv 2

	=	2 Parts Dark Ultramarine Blue + 2 Parts Reddish Ultramarine Blue + 1 Part Black.
1177	=	Parts 1178 + 3 Parts White or 2 Parts Dark Ultramarine Blue + 1 Part Light Umber
1176	=	2 Parts 1178 + 3 Parts White
1175	=	1 Part 1178 + 4 Parts White

Notation  
of the  
Middle Row

1178  
10 B-Bv 2

1177  
8 B-Bv 2

1176  
6 B-Bv 2

1175  
4 B-Bv 2

## 1209. 9 Bv—Vb

= 11 Parts Reddish Ultramarine Blue + 6 Parts Brilliant Violet.							
1208	=	10	Parts	1209	+	3	Parts White
1207	=	6	"	"	+	5	"
1206	=	5	"	"	+	8	"
1205	=	3	"	"	+	7	"
1204	=	3	"	"	+	11	"
1203	=	1	"	"	+	6	"
1202	=	1	"	"	+	12	"

1174  
9 B-Bv 1

1173  
7 B-Bv 1

1172  
5 B-Bv 1

1171  
3B-Bv 1

## 1213. 10 Bv—Vb 1

= 3 Parts Reddish Ultramarine Blue + 1 Part Violet Lake + 1 Part English Red.									
1212	=	2	Parts	1213	+	1	Part	White	
1211	=	3	"	"	+	4	"	"	
1210	=	3	"	"	+	14	"	"	



# B—Bv

# Bv—Vb

1170  
8 B-Bv

1169  
7 B-Bv

1168  
6 B-Bv

1167  
5 B-Bv

1166  
4 B-Bv

1165  
3 B-Bv

1164  
2 B-Bv

1213  
10 Bv-Vb 1

1212  
8 Bv-Vb 1

1211  
6 Bv-Vb 1

1210  
4 Bv-Vb 1

1209  
9 Bv-Vb

1208  
8 Bv-Vb

1207  
7 Bv-Vb

1206  
6 Bv-Vb

1205  
5 Bv-Vb

1204  
4 Bv-Vb

1203  
3 Bv-Vb

1202  
2 Bv-Vb

Bv

Vb

V

Vp

Pv



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## Mixing Table for Chart 43

1187. 9 Bv

= Reddish Ultramarine Blue

1188	= 2 Parts Reddish Ultramarine Blue + 1 Part White
1189	" " " " " "
1190	" " " " " "
1191	" " " " " "
1192	" " " " " "
1193	" " " " " "
1194	" " " " " "
1195	" " " " " "
1196	" " " " " "
1197	" " " " " "
1198	" " " " " "
1199	" " " " " "

1199. 10 Bv

= 8 Parts Reddish Ultramarine Blue + 2 Parts White

1192	= 2 Parts 1199
1193	" " " "
1194	" " " "
1195	" " " "
1196	" " " "
1197	" " " "
1198	" " " "
1199	" " " "

1201. 11 Bv

= 4 Parts Reddish Ultramarine Blue + 3 Parts White

1201	= 4 Parts 1201
1202	" " " "
1203	" " " "
1204	" " " "
1205	" " " "
1206	" " " "
1207	" " " "
1208	" " " "
1209	" " " "

Bv

Vb

V

Vp

Pv



# Mixing Table for Chart 43

## 1187. 9 Bv

= Reddish Ultramarine Blue

1186	=	5	Parts	Reddish	Ultra.	Blue	+	1	Part	White
1185	=	2	"	"	"	"	+	1	"	"
1184	=	1	"	"	"	"	+	1	"	"
1183	=	2	"	"	"	"	+	3	"	"
1182	=	1	"	"	"	"	+	3	"	"
1181	=	2	"	"	"	"	+	11	"	"
1180	=	1	"	"	"	"	+	10	"	"
1179	=	1	"	"	"	"	+	25	"	"

## 1196. 10 Bv 1

= 8 Parts Reddish Ultramarine Blue + 1 Part Black.

1195	=	5	Parts	1196	+	1	Part	White
1194	=	2	"	"	+	1	"	"
1193	=	9	"	"	+	8	"	"
1192	=	7	"	"	+	10	"	"
1191	=	1	"	"	+	2	"	"
1190	=	3	"	"	+	10	"	"
1189	=	1	"	"	+	6	"	"
1188	=	1	"	"	+	12	"	"

1195 may also be mixed thus: 10 Parts Dark Ultramarine Blue + 1 Part English Red and the lighter tones are made with additional White.

## 1201. 11 Bv 2

+ 5 Parts Reddish Ultramarine Blue + 2 Parts Black.

1200	=	8	Parts	1201	+	3	Parts	White
1199	=	3	"	"	+	4	"	"
1198	=	1	"	"	+	3	"	"
1197	=	1	"	"	+	7	"	"

Notation  
of the  
Middle Row

1196  
10 Bv 1

1195  
9 Bv 1

1194  
8 Bv 1

1193  
7 Bv 1

1192  
6 Bv 1

1191  
5 Bv 1

1190  
4 Bv 1

1189  
3 Bv 1

1188  
2 Bv 1



Bleu violacé **Bv** Blue inclining to violet  
 Blau nach Violett abweichend

1187  
9 Bv

1186  
8 Bv

1185  
7 Bv

1184  
6 Bv

1183  
5 Bv

1182  
4 Bv

1181  
3 Bv

1180  
2 Bv

1179  
1 Bv

1201  
11 Bv 2

1200  
9 Bv 2

1199  
7 Bv 2

1198  
5 Bv 2

1197  
3 Bv 2

**Bv**

**Vb**

**V**

**Vp**

**Pv**



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**Vb**

V

/p

Pv



# Mixing Table for Chart 44

## 1222. 9 Vb

= 2 Parts Brilliant Violet + 1 Part Reddish Ultramarine Blue.

1221 = 5	Parts	1222	+	1	Part White
1220 = 2	"	"	+	1	" "
1219 = 1	"	"	+	1	" "
1218 = 3	"	"	+	5	" "
1217 = 1	"	"	+	3	" "
1216 = 1	"	"	+	6	" "
1215 = 1	"	"	+	12	" "
1214 = 1	"	"	+	25	" "

## 1231. 10 Vb 1

= 15 Parts Violet Lake + 3 Parts Reddish Ultramarine Blue + 1 Part English Red.

1230 = 10	Parts	1231	+	1	Part White
1229 = 9	"	"	+	2	" "
1228 = 2	"	"	+	1	" "
1227 = 1	"	"	+	1	" "
1226 = 4	"	"	+	7	" "
1225 = 1	"	"	+	3	" "
1224 = 1	"	"	+	6	" "
1223 = 1	"	"	+	12	" "

## 1237. 11 Vb 2

= 5 Parts Reddish Ultramarine Blue + 2 Parts English Red.

12236 = 4	Parts	1237	+	1	Part White
1235 = 2	"	"	+	3	" "
1234 = 1	"	"	+	3	" "
1233 = 1	"	"	+	8	" "
1232 = 1	"	"	+	25	" "

The most part of the Violet pigments, and particularly the Brilliant Violet, are not light-proof. Genuine Violet stands well the action of the light notwithstanding that it is not absolutely light-proof. Good for their fastness, Violet tones are produced by mixing an Ultramarine Blue inclining to the Violet with Madder Lakes; the hues of color of this tone in comparison with those of the foregoing let downs are, however, somewhat dull.

Notation  
of the  
Middle Row

1231  
10 Vb 1

1230  
9 Vb 1

1229  
8 Vb 1

1228  
7 Vb 1

1227  
6 Vb 1

1226  
5 Vb 1

1225  
4 Vb 1

1224  
3 Vb 1

1223  
2 Vb 1



Violet bleuâtre

**Vb**

Violet, bluish

Violett, bläulich

1222

9 Vb

1221

8 Vb

1220

7 Vb

1219

6 Vb

1218

5 Vb

1217

4 Vb

1216

3 Vb

1215

2 Vb

1214

1 Vb

1237

11 Vb 2

1236

9 Vb 2

1235

7 Vb 2

1234

5 Vb 2

1233

3 Vb 2

1232

1 Vb 2

**Vb****V****Vp****Pv**



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# Mixing Table for Chart 45

10 V

Part Number Labels  
 10 Parts 1001 + 1 Part Blue White

1001	10	1001	10
1002	10	1002	10
1003	10	1003	10
1004	10	1004	10
1005	10	1005	10
1006	10	1006	10
1007	10	1007	10
1008	10	1008	10
1009	10	1009	10
1010	10	1010	10

10 V

Part Number Labels  
 10 Parts 1001 + 1 Part Blue White

10 V

Part Number Labels  
 10 Parts 1001 + 1 Part Blue White

1001	10	1001	10
1002	10	1002	10
1003	10	1003	10
1004	10	1004	10
1005	10	1005	10
1006	10	1006	10
1007	10	1007	10
1008	10	1008	10
1009	10	1009	10
1010	10	1010	10

10 V

Part Number Labels  
 10 Parts 1001 + 1 Part Blue White

1001	10	1001	10
1002	10	1002	10
1003	10	1003	10
1004	10	1004	10
1005	10	1005	10
1006	10	1006	10
1007	10	1007	10
1008	10	1008	10
1009	10	1009	10
1010	10	1010	10

V

Vp

Pv



# Mixing Table for Chart 45

## 1261. 10 V

= 9 Parts Genuine Violet + 2 Parts Brilliant Violet + 1 Part Madder Lake.

1260	=	20	Parts	1261	+	1	Part	Zinc	White
1259	=	5	"	"	+	1	"	"	"
1258	=	2	"	"	+	1	"	"	"
1257	=	7	"	"	+	9	"	"	"
1256	=	4	"	"	+	9	"	"	"
1255	=	3	"	"	+	11	"	"	"
1254	=	1	"	"	+	7	"	"	"
1253	=	1	"	"	+	15	"	"	"
1252	=	1	"	"	+	32	"	"	"

Notation  
of the  
Middle Row

## 1267. 11 V 1

= 10 Parts Dark Ultramarine Blue + 5 Parts Madder Lake + 5 Parts Cochineal Red + 4 Parts Black.

1266	=	5	Parts	1267	+	2	Parts	White
1265	=	2	"	"	+	3	"	"
1264	=	2	"	"	+	9	"	"
1263	=	1	"	"	+	20	"	"
1262	=	1	"	"	+	60	"	"

1251  
11 V-Vb 1

1250  
9 V-Vb 1

1249  
7 V-Vb 1

1248  
5 V-Vb 1

1247  
3 V-Vb 1

## 1246. 10 V—Vb

= 5 Parts Brilliant Violet + 5 Parts Genuine Violet + 1 Part Pink Chalk.

1245	=	25	Parts	1246a	+	1	Part	White
1244	=	5	"	"	+	1	"	"
1243	=	2	"	"	+	1	"	"
1242	=	1	"	"	+	1	"	"
1241	=	1	"	"	+	2	"	"
1240	=	1	"	"	+	3	"	"
1239	=	1	"	"	+	6	"	"
1238	=	1	"	"	+	12	"	"

1267  
11 V 1

1266  
9 V 1

1265  
7 V 1

1264  
5 V 1

1263  
3 V 1

1262  
1 V 1

## 1251. 11 V—Vb 1

= 14 Parts Violet + 1 Part Cochineal Red + 1 Part Black.

1250	=	7	Parts	1251	+	4	Parts	White
1249	=	2	"	"	+	3	"	"
1248	=	2	"	"	+	7	"	"
1247	=	1	"	"	+	11	"	"



Violet

**V**

Violet

Violet

**V—Vb**1261  
10 V1260  
9 V1259  
8 V1258  
7 V1257  
6 V1256  
5 V1255  
4 V1254  
3 V1253  
2 V1252  
1 V1246  
10 V-Vb1245  
9 V-Vb1244  
8 V-Vb1243  
7 V-Vb1242  
6 V-Vb1241  
5 V-Vb1240  
4 V-Vb1239  
3 V-Vb1238  
2 V-Vb**V****Vp****Pv**



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## Mixing Table for Chart 46

Date: 1955. 10-10-55

10 Parts Medium Lake + 5 Parts Brilliant Violet

1000 = 50 Parts 1000

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Vp

Pv



# Mixing Table for Chart 46

## 1289. 10 Vp

= 3 Parts Madder Lake + 2 Parts Brilliant Violet.

1288 =	20	Parts	1289	+	1	Part	White
1287 =	10	"	"	+	3	"	"
1286 =	3	"	"	+	2	"	"
1285 =	5	"	"	+	6	"	"
1284 =	4	"	"	+	9	"	"
1283 =	1	"	"	+	3	"	"
1282 =	2	"	"	+	11	"	"
1281 =	1	"	"	+	10	"	"
1280 =	1	"	"	+	25	"	"

Notation  
of the  
Middle Row

## 1295. 11 Vp 1

= 2 Parts Reddish Ultramarine Blue + 4 Parts Cochineal Red + 1 Part Black.

1294 =	5	Parts	1295	+	2	Parts	White
1293 =	2	"	"	+	3	"	"
1292 =	2	"	"	+	9	"	"
1291 =	1	"	"	+	17	"	"
1290 =	1	"	"	+	60	"	"

1279  
11 V-Vp 1

1278  
9 V-Vp 1

1277  
7 V-Vp 1

1276  
5 V-Vp 1

## 1275. 10 V—Vp

= 5 Parts Brilliant Violet + 4 Parts Madder Lake.

1274 =	3	Parts	1275	+	1	Part	1269
1273 =	2	"	"	+	1	"	"
1272 =	1	"	"	+	1	"	"
1270 =	1	"	"	+	3	"	"

1269 = 5 Parts Violet Chalk + 1 Part Pink Chalk  
1268 = 2 Parts 1269 + 1 Part White

1295  
11 Vp 1

1294  
9 Vp 1

1293  
7 Vp 1

1292  
5 Vp 1

1291  
3 Vp 1

1290  
1 Vp 1

## 1279. 11 V—Vp 1

= 7 Parts Reddish Ultramarine Blue + 7 Parts Cochineal Red + 1 Part Violet + 1 Part Black.

1278 =	2	Parts	1279	+	1	Part	White
1277 =	3	"	"	+	4	"	"
1276 =	3	"	"	+	10	"	"



Violet purpurin

**Vp**Violet inclining  
to purple

Violett nach Purpur abweichend

**V—Vp**1289  
10 Vp1288  
9 Vp1287  
8 Vp1286  
7 Vp1285  
6 Vp1284  
5 Vp1283  
4 Vp1282  
3 Vp1281  
2 Vp1280  
1 Vp1275  
10 V-Vp1274  
9 V-Vp1273  
8 V-Vp1272  
7 V-Vp1271  
6 V-Vp1270  
5 V-Vp1269  
4 V-Vp1268  
3 V-Vp**Vp****Pv**



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# Mixing Table for Chart 47

## 1319. 10 Pv

= 5 Parts	Madder Lake	+	1 Part	Brilliant Violet.
1318 = 1	Part Madder Lake	+	1 Part	Genuine Violet
1317 = 5	Parts	1318	+	1 Part White
1316 = 2	"	"	+	1 " "
1315 = 1	"	"	+	1 " "
1314 = 1	"	"	+	2 " "
1313 = 3	"	"	+	10 " "
1312 = 1	"	"	+	7 " "
1311 = 1	"	"	+	15 " "
1310 = 1	"	"	+	32 " "

Notation  
of the  
Middle Row

## 1325. 11 Pv 1

= 12 Parts	Cochineal Red	+	3 Parts	Reddish Ultramarine
	Blue	+	1 Part	Black
1324 = 2	Parts	1325	+	1 Part White
1323 = 3	"	"	+	5 " "
1322 = 1	"	"	+	4 " "
1321 = 1	"	"	+	11 " "
1320 = 1	"	"	+	40 " "

11	<b>1309</b>	Vp-Pv	1
9	<b>1308</b>	Vp-Pv	1
7	<b>1307</b>	Vp-Pv	1
5	<b>1306</b>	Vp-Pv	1
3	<b>1305</b>	Vp-Pv	1

## 1304. 10 Vp—Pv

= 9 Parts	Madder Lake	+	4 Parts	Brilliant Violet.
1303 = 3	Parts Madder Lake	+	2 Parts	Pink Chalk
		+	2 Parts	Brilliant Violet
		+	2 Parts	Genuine Violet
1302 = 1	Part Madder Lake	+	8 Parts	Pink Chalk
		+	1 Part	Brilliant Violet
1301 = 35	Parts Pink Chalk	+	1 Part	White
1300 = 4	"	+	1 " "	" "
1299 = 3	"	+	2 " "	" "
1298 = 3	"	+	4 " "	" "
1297 = 2	"	+	5 " "	" "
1296 = 1	"	+	6 " "	" "

11	<b>1325</b>	Pv	1
9	<b>1324</b>	Pv	1
7	<b>1323</b>	Pv	1
5	<b>1322</b>	Pv	1
3	<b>1321</b>	Pv	1
1	<b>1320</b>	Pv	1

## 1309. 11 Vp—Pv 1

= 10 Parts	Cochineal Red	+	4 Parts	Dark Ultramarine
	Blue	+	1 Part	Black.
1308 = 3	Parts	1309	+	2 Parts White
1307 = 1	"	"	+	2 " "
1306 = 1	"	"	+	4 " "
1305 = 1	"	"	+	11 " "



Poupre violacé

**Pv**Purple inclining  
to violet

Purpur nach Violett abweichend

**Vp—Pv**1319  
10 Pv1318  
9 Pv1317  
8 Pv1316  
7 Pv1315  
6 Pv1314  
5 Pv1313  
4 Pv1312  
3 Pv1311  
2 Pv1310  
1 Pv1304  
10 Vp-Pv1303  
9 Vp-Pv1302  
8 Vp-Pv1301  
7 Vp-Pv1300  
6 Vp-Pv1299  
5 Vp-Pv1298  
4 Vp-Pv1297  
3 Vp-Pv1296  
2 Vp-Pv**Pv**



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